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Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, MAY 22, 1937

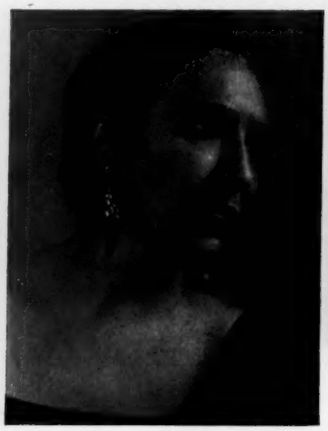
Price 20 Cents

Photo by Hemenway

JOHN SMALLMAN

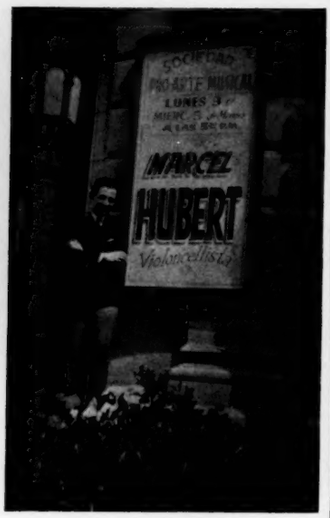
Conductor of the Bach Festival and A Cappella Choir, of University of Southern California, Los Angeles, Offers A Cappella Singing and Choral Conducting Courses at the University of Washington, Seattle, This Summer

JOSEF and ROSINA LHEVINNE
appeared recently for the subscribers of the Beethoven Association at an informal gathering in the New York clubrooms. They played the Bach chorale and the D major Mozart sonata for two pianos. Mr. Lhevinne was heard in the Scriabin nocturne, the Liszt Feux Follets, two Chopin preludes and an etude by Dohnanyi. (Photo © G. Maillard-Kesslere.)



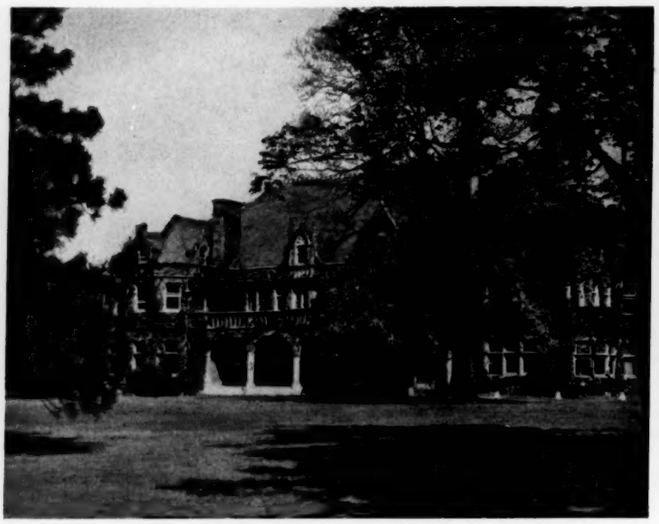
LUISA MONTEZ,
contralto, appeared on the program of the Past Presidents' Frolic at the recent Biennial Convention of the National Federation of Music Clubs in Indianapolis.

MISCHA MISCHAKOFF,
recently appointed concertmaster of the augmented NBC Symphony Orchestra which Toscanini will conduct in radio concerts next season. Mr. Mischakoff resigned as concertmaster of the Chicago Symphony Orchestra to accept the position. On May 16 the violinist was heard as soloist on the RCA Magic Key broadcast over the NBC blue network. (Photo by Anne Pilger Dewey.)



MARCEL HUBERT,
cellist, in Havana, where he recently appeared under the auspices of the Sociedad Pro Arte Musical.

MME. MARIE PONS,
mother of Lily Pons, departs for Europe on the SS. Paris.



THE EPISCOPAL ACADEMY
of Overbrook, Pa., which, collaborating with the Curtis Institute of Music, is adding a choir school and music department, with twenty scholarships.

ERICA DARBO
will take the title role of Salome in the Strauss opera to be presented on June 30 and July 1 at the Lewisohn Stadium, New York, under the baton of Alexander Smallens, the first opera of the season. Miss Darbo, a Scandinavian dramatic soprano, made her American operatic debut as Salome on February 26 with the Cincinnati Symphony Orchestra conducted by Eugene Goossens.

ALBERT STOESSEL
returns to Chautauqua Institution, Chautauqua, N. Y., this season as active musical director. Associated with Mr. Stoessel are Georges Barrere, Ernest Hutcheson and others. The Chautauqua season begins July 4. The augmented Chautauqua Symphony Orchestra under Mr. Stoessel and the Chautauqua Little Symphony under Mr. Barrere present a five-weeks' season. Operas in English will be given by the Chautauqua Opera Association with the cooperation of the Juilliard School of Music.

AGNES L. LONG,
soprano, has been presented three times this season in costume recitals. Miss Long was heard on April 25 at the Master Institute Theatre, New York, in which she included a Scotch Gaelic group, German Lieder, an aria from Madam Butterfly, and songs in French and English.

JACQUES STUECKGOLD'S
artist-pupil, Jaro Prohaska, baritone, has been engaged for eight performances of Lohengrin at the Bayreuth Festspiele, taking the role of Telramund. Professor Stueckgold holds a chair of opera instruction at the College of the City of New York.

THE HART HOUSE STRING QUARTET
via the SS. Paris, on their way to appear in the gala music season which marks the British Coronation.

(See Inside Back Cover for Additional News Pictures)

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VOL. CXV—No. 21
WHOLE NO. 2939

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

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Whole No. 2939

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
May 22, 1937

Recent Italian Scores Are Presented at La Scala

Rossini's Moses and Other Older Works Delight Milan Public—Mascagni Leads His Nerone

By MARY TIBALDI CHIESA

MILAN.—Recent La Scala performances included local premiers of three one-act operas: La Morte di Frine by Lodovico Rocca, Notturno Romantico by Riccardo Pick-Mangiagalli, and Madonna Imperia by Franco Alfano. A gala audience greeted the triple bill, the occasion being enhanced by the presence of the King and Emperor of Italy.

Rocca's work (with libretto by Marco Senea) deals with the fanciful tragedy of Phryne and her demise in the embrace of the sea. The composer has written with youthful lyricism, especially in the love scenes, and disclosed commendable technic in adapting ancient Greek modes to the invisible choral episodes. Phryne was interpreted by Augusta Oltrabella, soprano, excellent as singer and actress. Paolo Civil, tenor, as the Unknown Sailor, sang with warmth and intelligence. Minor roles were by Gino del Signore, tenor, and Carlo Tagliabue, baritone. The effective scenery and costumes were by Cito di Filomarino. Giuseppe Antonicelli conducted.

PICK-MANGIAGALLI'S OPERA HEARD

Pick-Mangiagalli's Notturno Romantico has to do with the tragic death of a young conspirator who falls into the hands of the police while visiting his lady love. The libretto, by Arturo Rossato, is most ingenious. Pick-Mangiagalli's music is fluent, romantically sentimental and altogether lyrical. The various roles were done by Pia Tassinari, Cloe Elmo, Avrelio Marcato, and Luigi Rossi Morelli. Antonicelli conducted.

In Madonna Imperia, the spectator is transported to the Middle Ages. The libretto, also by Arturo Rossato, discloses the piquant situation of an Empress who chooses a handsome young clerk for her lover. Alfano's score clothes the story in colorful tones and rich hued instrumentation, with the characters brought into high relief. Franca Somigli (Imperatrice), Bruno Landi (Clerk), Leone Paci and Vincenzo Bettoni sang the chief parts. The scenery and costumes were by Serafin. Antonicelli conducted. Although this score was not an absolute novelty, having previously been heard in Italy and also at the Metropolitan in New York, it well served to complete a colorful bill.

ROSSINI AND DONIZETTI SCORES RETURN

Rossini's Moses had an impressive restoration. New and original scenery was prepared by Nicholas Benois, and Marghe Rita Wallman trained the dancers in series of picturesque movements. Under Gino Marinuzzi the orchestra sounded superb, while Lina Pagliughi (Pharaoh's Wife), Tancredi Pasero (Moses), Gina Cigna, Cloe Elmo, and Armando Borgioli sang the leading roles with intelligence and refinement.

Donizetti's L'Elisir d'Amore was given a notable hearing with Tito Schipa featured in a fine cast including De Lucca and Maria Carosio, and conductor Del Campo. The public received the old masterpiece with enthusiasm. Subsequent performances were sold-out.

AIDA AND OTHER FAVORITES

Verdi's Aida was another sensation of the late season, made brilliant by Victor De Sabata's able baton. Gina Cigna (Aida), Merli (Radames), Ettore Nava (Amonasro) and Ebe Stignani (Amneris) were the principals. Verdi's Requiem, under De Sabata, also scored with the Milanese, who admired Gina Cigna, Ebe Stignani, Marcato, Baronti, and an excellently trained chorus by Veneziani.

Montemezzi's The Love of Three Kings, was entrusted to Marinuzzi, acclaimed with Pasero (Archibald), Sara Scuderi (Flora), Marcato (Aoito) and Tagliabue (Manfred). Puccini's Girl of the Golden West, directed by Ghione, was excellently sung by Mme. Cobelli, Merli, and Morelli. Mascagni's conducting of his Nerone gained him ovational response. Pertile, Campigna, and Parmeggiani did the brilliant vocalizing.

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By HEINRICH FRANKE

BERLIN.—An end-season pair of Philharmonic Orchestra concerts was directed by Brückner-Rüggeberg (newcomer to Berlin). He gave a vital reading of Beethoven's eighth. Wilhelm Kempff impressed with his delivery of Beethoven's B flat and E flat piano concertos.

Karl Elmendorff conducted the final concert of the series—devoted likewise to Beethoven. The chief offering of the evening was the ninth symphony, with soloists Anne Sieben, Gertrud Tiede-Lategahn, Ludwig Walter, Günther Baum, and the Kittel Chorus as assistants. The event was highly stimulative.

The Gewandhaus Orchestra from Leipsic paid us a visit, giving a brilliant concert, excellently presented and warmly admired. Wilhelm Stroos was the soloist in Beethoven's violin concerto.

Two concerts were given by the Hungarian Philharmonic Orchestra under Ernst Dohnanyi. Interspersed with classics Dohnanyi mixed some of his own compositions. The orchestra toured throughout Germany, playing in the larger cities.

PARSIFAL ON HOLIDAY

During Good Friday and Saturday, Wagner's Parsifal was re-staged at the Staatsoper. Bruno von Niessen and Gottfried zum Winkel provided impressive scenery and costumes, and Robert Heger was the excellent conductor. The leading rôles were sung by Herbert Janssen (Amfortas), Ivar Andersen (Gurnemanz), Fritz Wolff (Parsifal), Robert Burg (Klingsor) and Glanka Zwingenberg (Kundry). The performances lasted from seven until midnight, and when the audience, satiated with beauty, left the Opera, the church bells were already ringing in the Easter morning.

The German Opera presented Kienzl's Evangelimann recently, starring Constanze Nettesheim, Hans Reinmar, and Walther Ludwig in the chief rôles.

CHAMBER MUSIC'S ADIEU

Commemorating their fiftieth performance of modern music, the Fehse Quartet offered three programs. In the last, works by Malipiero, Reinhard Schwarz, Kurt von Wolfurt, and Graener were given. This organization is doing splendid work in making known contemporary chamber music.

Edwin Fischer, pianist, and his chamber orchestra, effected a delightful concert in the Beethovensaal, playing such dainty bits as Weber's andante and Hungarian rondo, and Roussel's sinfonietta.

The Danish Quartet recently made its Berlin bow. Composed of Gilbert Japerson (flute), Erling Bloch (violin), Torben Svendsen (cello), Lund Christiansen (piano) and Kund Peterson (viola), the group played classical works, and modern Danish compositions by Carl Nielsen, Knudgage Riisager, and Herman Sandby, all showing agreeable melodic and rhythmic characteristics.

At the State Instrumental Museum, the Brunier Quartet performed Mozart on ancient instruments from the museum's collection.

The Elly Ney Trio and the Pizniak Trio brought their interesting seasons to a close.

The Riebesahm Trio, with the help of Erna Berger, who sang Weber's Scotch National Songs, won hearty applause.

The Philharmonic Quartet had success with Mozart's quartet (K. V. 465), and Smetana's quartet in E minor. Alfred Brückner, clarinet, contributed to the fine reading of Ravel's prelude and allegro, as did Dora Wagner, who played the difficult harp score with singular brilliance.

(*Continued on page* 28)

Prague Theatre-goers Approve New German Opera Conductor

Karl Rankl Succeeds Georg Szell—Rossini Reincarnated—Busch Quartet and Others Heard—Avalanche of French Pianists—Kipnis and Chaliapin Recitals—New Chamber and Solo Music Introduced

By GERTH-WOLFGANG BARUCH

PRAGUE.—Due to the resignation of Georg Szell, recently appointed to succeed John Barbirolli as conductor of the Scottish Orchestra in Glasgow, the German Theatre has engaged Karl Rankl, formerly of the Graz Municipal Theatre. A pupil of Arnold Schönberg and Anton von Webern, Rankl has conducted at the Vienna Volksoper, Reichenberg (Czecho-Slovakia), at the Kroll-Oper in Berlin, and at Wiesbaden. He went to Graz in 1933, where under his direction the musical life assumed splendid impetus. The German Theatre's choice has met with cordial public approval.

The restaging of Die Walküre gave us the first opportunity to applaud Rankl, who interpreted the score with authority, dramatic showmanship, and fine feeling for the orchestra. The performance was given in honor of President Masaryk's eighty-seventh birthday. The cast included Lotte Schrader (Brünnhilde), Fred Destal (Wotan), Hilde Konetzni (Sieglinde), Lydia Kindermann (Fricka), Adolf Fischer (Siegmund) and Magnus Andersen (Hunding).

Paul Breisach, guest conductor, directed Meistersinger, somewhat hampered by a limited number of rehearsals. Harriet Henders (Evchen), Josef Schwarz (Sachs) and Alexander Gillman (Stolzing) headed the cast.

Other guest artists heard recently were Jussy Björling, stalwart-toned heroic tenor from Stockholm, as Radames; Paolo Marion, tenor, in Lohengrin; and Maria Reining, soprano from the Munich State Opera, whose performances of Agathe (Freischütz) and Leonora (Trovatore) made her return to the German Theatre obviously desirable.

ROSSINI AS OPERA HERO

The first local hearing of Rossini in Naples, comic opera by Bernhard Paumgartner, verified our misgivings about this mixture of Rossini tunes. The performance, conducted by Fritz Rieger, stage-managed by Renato Mordo, and costumed by Frank Schultes, left much to be desired from vocal and histrionic points of view. Kurt Preger (Rossini),

(*Continued on page* 28)

Evanston May Festival Draws Multitude

North Shore Series, Resumed After Interim of Five Years, Has Notable Success—Hans Lange Conducts—Bach Mass a Feature—Eminent Soloists Add Lustre to Programs

By RENÉ DEVRIES

CHICAGO.—The Evanston May Festival, discontinued five years ago after twenty-seven years of continuous activity, was resumed on May 11, 13 and 15, to the gratification of suburbanites along the North Shore and to the satisfaction of music-lovers in general. Four concerts instead of the five heretofore offered made up a week that brought thousands of devotees who jammed the huge Patten Gymnasium to capacity at every concert and whose exuberant enthusiasm attested to their keen pleasure and admiration for all participants.

The opening night, May 11, was an all-Wagner program with Kirsten Flagstad as soloist. The program included March of Homage, overture to Tannhäuser, the prelude to Lohengrin, the *vorspiel* from Tristan and Isolde and excerpts from Götterdämmerung. Mme. Flagstad sang Dich Theure Halle from Tannhäuser, Brünnhilde's immolation and Isolde's love death. The celebrated Wagnerian soprano gave a performance that was both thrilling and magnificent and won the acclaim of a delirious audience which was enthralled by the beauty and volume of tone with which she voiced the various excerpts and the ease and nobility of her impeccable delivery. The Chicago Symphony Orchestra, Hans Lange conducting, performed its task satisfactorily if not admirably.

SECOND PROGRAM

Bach's Mass in B minor was the feature of the second program and the potent event of the series. Since the chorus is the backbone of a festival, with competent soloists adding *éclat*, the management must be congratulated for including the mass as its major offering. Hans Lange, who in the convalescence of his chief, Frederick Stock, assumed the duties of musical director and conductor, rose many steps higher in the esteem of the public through a performance so admirable in its ensemble as to call forth superlatives. The huge massed chorus sang with beauty of tone, delicate shading and religious reverence that gripped the heart and cajoled the ear. Concertmaster Mischakoff and principal flutist Liegl, in particular, distinguished themselves in solo passages, while the entire orchestra came in for a large share in the success of the night.

If choristers, orchestra and conductor were above par, the four soloists also rose to the occasion. Jeannette Vreeland, Kathryn Meisle, William Miller and Julius Huehn sang their solos and duets with an unction,

(*Continued on page* 16)

Bledsoe Appears Under Mengelberg

(*Special cable to the Musical Courier*)

AMSTERDAM.—Jules Bledsoe, American Negro bass-baritone, scored success here on May 9 when he appeared as soloist with the Concertgebouw Orchestra (Mengelberg conducting). His program included arias by Mozart and Meyerbeer and Negro spirituals orchestrated by Wolfe. The singer's vocal resources, artistry and personal charm aroused the audience to enthusiasm and he was obliged to sing four encores. Bledsoe has been engaged for a tour of Holland with Mengelberg next season. M. T.

Norena Sings for Royalty In London

(*Special cable to the Musical Courier*)

LONDON.—Eide Norena sang on May 10 at the Norwegian Legation. Queen Mary and the Queen of Norway were among those attending. Mme. Norena is singing at Covent Garden throughout the entire Coronation opera season. W. P.

Westminster Choir School Scene of Modern Music and Talbott Festivals

New Native Chamber and Choral Scores Have Premieres—Symposium a Feature—Bach B Minor Mass Sung under Baton of John Finley Williamson

PRINCETON, N. J.—The Westminster Choir School's second annual Festival of American Music, held on May 4, 5 and 6, amply justified its existence as an institution. This year it was combined with the annual Talbott Festival of the Westminster Choir School, which hitherto has been given in June during Commencement Week.

This festival provided an interesting contrast between the modern, more or less untraditional chamber music and the works for chorus. The combination was one of notable interest and variety. If the success of the modern music festival is a criterion, it will continue to grow in prestige as an important musical event. It serves as an excellent opportunity for young composers of talent to have their work given able and critical hearings.

A welcoming speech by Dr. John Finley Williamson, director of the Westminster Choir School and conductor of the Westminster Chorus, inaugurated the festival on Tuesday afternoon. Dr. Williamson introduced Roy Harris, American composer and faculty member of the Westminster Choir School, who with M. D. Herter Norton, arranged Bach's Art of the Fugue for string quartet. The Roth Quartet performed the transcription ably. Their musicianship aided in illustrating Bach's profound and learned series of fugal developments. Mr. Harris gave an explanation before each of the main divisions of the work.

The evening was devoted to a forum and discussion of American music conducted by Dr. Carleton Sprague Smith, head of the music division of the New York Public Library. He urged attention to the history of American music, and gave sixteen points for discussion, stressing a definition of American music and the importance of folk elements. The problem of whether native music idioms should be conscious or unconscious was also elucidated. Dr. Smith had a word of commendation for modern "swing music" as an expression of sophisticated urban life, which must be considered as seriously as the folk contributions. Mr. Harris commented on the questions raised, explaining the influence that environment and needs of a particular time had on music. An open discussion followed.

CHAMBER AND CHORAL PROGRAMS

The second day was devoted to world premieres of native chamber music in the afternoon, featuring chiefly the Roth Quartet, and a program of early American choral works performed in the evening by the Westminster Choir, under the direction of John Milton Kelley.

Extremely able and interesting was a quartet by Paul Creston. It is solidly made music, not lengthy, but speaks well for the future compositions of the young New Yorker. Three Songs in Praise of Death, sung in a fine tenor voice by Joseph Lautner, with the assistance of the string quartet, received much favorable comment. The work, by John Duke, of the Smith College faculty, while effective in a dramatic sense, derived its effectiveness as much from the text as the music.

A composition by Nicolai Berezowsky, member of the Coolidge String Quartet, was of a frankly experimental manner. Dissonances and strange rhythms abounded, and a Rabelaisian humor seemed to imbue the work. The audience exhibited more of interest than of inspiration at its conclusion.

HISTORICAL CHORAL LIST

In strong contrast was the evening performance by the choir; outstanding being the excellent training of the fine voices and the illuminating illustration provided of the development of choral composition in America during the seventeenth and eighteenth centuries. Two Psalms from the Ainsworth Psalter, published in 1612, and James Lyon's The Lord Descended from Above were the oldest works sung. William Billings' Chester, a patriotic song of Revolutionary days, was in marked contrast with a mournful Lamentation over Boston by the same composer. Two folk songs from the Southern Harmony published in 1835 and two hymns of praise from the Bay State Collection were also performed. The program concluded with a Magnificat written in 1735 by Carl Theodorus Pachelbel.

New works of contemporary composers, written for string quartet, piano and organ, were heard in the afternoon of the final day. A trio for violin, cello and piano by Mortimer Browning; a Passacaglia and fugue for organ by Gardner Read, and a string quartet by Quincy Porter were especially meritorious. Mr. Browning's trio, written in sonata form, but having only two movements, is a complex work in a harmonic sense. Carl Weinrich, head of the Westminster School organ department, played Mr. Read's well-written compositions. The Porter quartet, in three movements, introduces a recurrent theme and develops it with interesting use of modern instrumentation. Johana Harris, pianist, and the Roth Quartet members played expertly in this concert, which also included a Rhapsody for violin and piano by Ralph R. Travis and the Stabat Mater for soprano voice and string quartet by Virgil Thomson, which has had repeated hearings in New York and elsewhere.

The choral program in the evening included a Navajo War Dance by Arthur Farwell; a Choral Symphony, by Evelyn B. Bull; Time and Death, by Dorothea Fee; Alleluia, by George A. Lynn; For One Who Fell in Battle, by the late Charles M. Loeffler; May Time, by Leo R. Lewis; O Lord, Have Mercy, by Christos Vrionides; Choral Memorial, by Harrington Shortall, and a new musical setting by Normand Lockwood for Sweet and Low.

Unusual variety and interest was found in these compositions, some of which introduced novel and original writing for the chorus, while other were more traditional numbers.

The modern festival as a whole was artistically successful and was well attended. The unusual merit of many of the works heard is a testimonial to the ability of the committee which selected them. The excellent performances by the Roth Quartet and various soloists also contributed to the high standard of achievement.

TALBOTT FESTIVAL PRESENTS BACH MASS

The Talbott Choral Festival opened on May 7, when the Westminster Chapel Choir of some 130 singers sang Bach's Mass in B minor in two sessions at the Princeton University Chapel. The work was magnificently performed and conducted by Dr. John Finley Williamson. The afternoon session, opening at five o'clock, presented the Kyrie and Gloria, as is customary, while the Credo, Sanctus and Agnus Dei followed, after an hour and a half intermission, at eight o'clock. It is estimated that 1,500 heard the performance. The soloists were Lorean Hodapp, soprano; Ruth Stauber, contralto; John Hamill, tenor, and John Baumgartner, bass. All proved serviceable in their respective roles. Carl Weinrich played the organ accompaniments superbly.

The annual feature of the festival, a gathering of some 2,000 singers, including many choirs and directors trained in the Westminster School, took place on May 8. Choral vespers were sung by a huge massed chorus including some thirty choirs from the East and Middle West. The program, given under the baton of Dr. Williamson, opened at five o'clock in the afternoon. As usual, a processional of the various organizations, in their vestments, was an impressive ceremonial. W. T. R.

Ranch Life Offered Colorful Setting For Harpist's Musical Holiday in Arizona

Mildred Dilling Tells of Brief Vacation Passed in the Broncho Country, En Route to California Concerts

MILDRED DILLING
(at the harp) the center of a lyric group at Sahuara Lake Ranch.

Rhythm on the Ranch or The Harpist's Holiday, might be the title of this account of Mildred Dilling's recent vacation on the Sahuara Lake Ranch, near Mesa, Ariz.

"With me on the trip," said Miss Dilling, "was my sister, Mrs. Nelson Brewer, the fiddler in the picture, and her daughter, Mildred. The picture shows the Sheriff playing the guitar and leading the cowboy songs. Every evening we used to gather on the veranda or around the campfire and sing and play.

"The days we spent on horseback, exploring the mountains and the desert country. The wild flowers were in bloom, as spring was at its height while we were at the ranch."

This short respite from formal concerts was enjoyed by Miss Dilling en route to California, where she and her sister were house guests of Mrs. Herbert Hoover in Palo Alto. Miss Dilling and Mrs. Brewer gave a musicale there. The friendship with Mrs. Hoover dates from the days when Miss Dilling gave three concerts in the White House during the Hoover administration.

In Hollywood, Miss Dilling and Mrs. Brewer were heard in a program at the Hotel Roosevelt for their aunt, Mrs. Glen Harkrader.

"While I was in Hollywood," Miss Dilling went on, "I spent the mornings at Harpo Marx's new home, where I continued giving him harp lessons. Harpo has studied with me for seven or eight years, but his prolonged sessions in Hollywood making pictures have interrupted his musical studies. On this visit, he studied with me music for Fauré, Debussy and Rameau, which, I think, answers the question of whether Harpo Marx is really interested in serious music."

Miss Dilling returned to New York in time to give a recital on April 20 for the Greenwich Women's Club and to appear on April 24 at the Hackley School in Tarrytown (second recital there of the season); 28, she played for the Women's Club of Summit, N. J., and, 30, was soloist with the Morning Choral in Red Bank, N. J. (Willard Sektberg, conductor). M. L. S.

Kindler to Conduct in Holland

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., sailed for Europe on May 12 by the SS. Normandie. Dr. Kindler goes first to Paris. Later he visits Holland and Belgium, conducting in The Hague, Scheveningen and Ostend. His soloist in the Holland concerts is Rose Bampton of the Metropolitan.

Returning to the United States next month, Dr. Kindler's conducting engagements include Ravinia, July 17, 18 and 19; and Hollywood Bowl from July 22 until August 10.

Rachelle Shubow Plays in Boston

Rachelle Shubow, pianist, gave a program at the City Club, Boston, Mass, on April 27, at the Memorial Alumni of the Roxbury High School. Lucienne Grow, a Shubow pupil, played at the Temple B'nai Moshe in Brighton, Mass., May 2.

Boston Pop Concerts Retain Vogue

Programs Under Arthur Fiedler Introduce Piano and Dance Soloists—"Radio," Tyrolean and Coronation Bills Are Features

BOSTON.—The Pops concerts, familiar Boston institution now in the fifty-second year, promise already to be more successful this season than ever. After a decade of direction, Arthur Fiedler, the conductor, who may be credited as much as any other cause with the ever-increasing vogue of the Pops in recent years, seems to be even better liked now. Last year was, a banner year at Pops. This year the books already show an appreciable increase over last year.

Mr. Fiedler's programs of the present season recall his shrewd arrangements of previous seasons. On May 6, a "radio" program was arranged for the benefit of Christopher Shop, a local philanthropic organization. The soloists for the occasion were Jacques Fray and Mario Braggiotti, in music for two pianos, and Paul Draper, in creative dance interpretations with the orchestra. The following two evenings were given over to the more customary assortment of symphonic excerpts and lighter music.

The first Sunday evening concert, on May 9, traversed a slightly more substantial list made up of music by Glazounoff, Rameau, Sibelius, Tschaikowsky, Grieg, Wagner, with Heinrich Gebhard as the well-liked soloist in the Grieg piano concerto. The following night was Tyrolean, with appropriate selection of composers and music, and with a set of Tyrolean peasant dances by Schonherr for verisimilitude. On May 11, J. M. Sanromá, the pianist who is almost as popular a figure at these concerts as Mr. Fiedler, played the Weber Concertstück. An elaborate Coronation program and ball filled the evening of May 12. On May 13 one of the features was Saint-Saëns' Animals' Carnival, with Mr. Sanromá and Leo Litwin for pianists.

M. S.

Philadelphia Orchestra Schedules Robin Hood Dell Series

PHILADELPHIA.—The 1937 summer concerts to be given by the Philadelphia Orchestra at Robin Hood Dell in Fairmount Park comprise eight weeks, June 24 until August 17, and call for operas and ballets on Monday and Tuesday nights, Thursday and Friday nights devoted to soloists. There will be no Wednesday night concerts.

The conductors include Jose Iturbi, Vladimir Golschmann, Charles O'Connell, Alexander Hilsberg, Alexander Smallens, Saul Caston. The list of soloists holds John Charles Thomas (soloist of the opening night); Grace Moore, Efrem Zimbalist, George Copeland, Rudolph Ganz and Mischa Levitzki. Catherine Littlefield and her Philadelphia Ballet, Mary Binney Montgomery and her ballet, and the Mordkin Ballet are to dance. Operas scheduled are Madam Butterfly and Carmen, with La Vivandiere tentatively listed. Mr. Smallens is to conduct the operas and ballet. As in previous summers, members of the Philadelphia Orchestra play on a co-operative basis. The manager of the Robin Hood Dell is Alfred Reginald Allen, manager of the Philadelphia Orchestra.

Pasquier Trio Tours North Africa and Europe

Upon their return to Europe, the Pasquier Trio toured North Africa, playing in nine cities in Morocco, two in Algeria, and one concert in Tunis. They have been re-engaged too for the same places for season after next. On April 23, the Trio played a Berlin concert. This was followed by their seventh appearance at Amsterdam, resulting in a re-engagement for next season. On April 26, under the auspices of Triton (Ecole Normale, Paris) the Trio gave the first world performance of trios by Maurice Jaubert, Henry Barraud and the late Filip Lazar.

New York Philharmonic Orchestra Reports Gain in Revenue

The annual report of the Philharmonic-Symphony Society was read at a meeting in Steinway Hall, New York, on May 10. Instead of incurring a deficit which would require an addition of $25,000 to the guaranty fund, there is $88,000 of the fund to apply on next season's deficit. Therefore, the organization will expand its program for the coming season from twenty-four to twenty-eight weeks.

New Opera by Walter Damrosch Premiered at Metropolitan

The Man Without a Country Is Based on Old American Story—Sung in English—Conducted by Composer

By LEONARD LIEBLING

Featuring the supplementary Spring Season at the Metropolitan Opera House was the world premiere, on May 12, of a new opera, The Man Without a Country, libretto by Arthur Guiterman, music by Walter Damrosch.

A new American opera always is an event of outstanding interest, but on this occasion it took on sentimental character as well. Dr. Damrosch, veteran conductor, composer, and lecturer, has made himself known throughout the country and throughout the years. Even children are familiar with him through his radio concerts and remarks for juveniles. In addition, he celebrated his seventy-fifth birthday recently, and the production of his opera gave the large audience a chance to extend felicitations and honors with sheer endless applause both when he appeared in the orchestral pit, and after the closing curtains following the performance. Dr. Damrosch replied with a happy and humorous speech of thanks.

About the Opera

The Man Without a Country was finished by the composer not long ago. Its subject, he explained, had interested him for a considerable period. It is based on the familiar story by Edward Everett Hale, published in 1863.

Everyone knows the tale, concerning a fictitious naval lieutenant, Philip Nolan, who is supposed to join the conspiracy of Aaron Burr (at the beginning of the nineteenth century) to found an empire in the Southwest. Nolan is arrested, tried for treason, and sentenced to a sort of Flying Dutchman fate after he damns his country to the judges, and shouts that he never wishes to hear its name again. The decree of the tribunal is that Nolan be placed aboard a cruising American war vessel, exiled permanently, and never allowed to hear his country's name, or again to set foot on its soil. He finally dies, repentant, at an advanced age.

For operatic purposes, Messrs. Guiterman and Damrosch changed the story, so that Nolan, aboard the Guerriere, begs Commodore Decatur to be allowed to fight in a naval engagement waged by that vessel against the Moorish pirates of Tripoli. Nolan distinguishes himself signally, and suffers a fatal wound. To add romantic flavor, the collaborators invented a woman in the case, Mary Rutledge, and it is in order to win glory and riches for himself and her that the lieutenant enters the plot with Burr. When Nolan lies dying, he hears the spirit voice of Mary, offering solace and the promise of eternal love.

The scenes of the two acts are Blennerhassett's mansion and camp on the Ohio river; the courtroom at Charlestown; and the deck of the Guerriere. The pictures are well designed at the Metropolitan.

Mr. Guiterman's libretto employs sensible language (much of the dialogue is spoken) and his verses are simple and free from the usual highfalutin opera verbiage.

Damrosch's Music

Dr. Damrosch shows a practised and resourceful hand in his musical setting. He uses various operatic methods, alternating between set numbers, solo and ensemble; *parlando* and *recitative* for the singers; and orchestral interludes which bind the scenes together while the stage-changes are taking place. There is an overture. Characterization shows now and then, but is not stressed particularly. The Wagnerian *leit-motif* manner has no place in the score.

Of course our composer, pronounced and experienced disciple of Wagner, could not (and does not try to) escape the Wagnerian influence, and it makes itself felt consistently throughout the opera, both in direct reminiscences and the treatment of the orchestra—but not of the voices. The orchestration is skillful, rich, and altogether masterful.

The score strives for and achieves tunefulness, sometimes of a decidedly light nature in certain ballads, comic songs and dance numbers, a serenade especially, and the prelude to the second act, seem destined for general popularity. The type of the Damrosch writing might be designated as purposely "folk," and meant to be understood readily by the average American listener. The love passages are in the Puccini vein.

There is nothing in the music that suggests modernism of the moment—tonal Leftists will listen in vain for acrid harmonies and what the conservatives call dissonances.

No marked individuality distinguishes the Damrosch muse, but none is necessary in this opus. Written obviously to please, The Man Without a County readily achieves the intent of the composer.

The Performing Cast

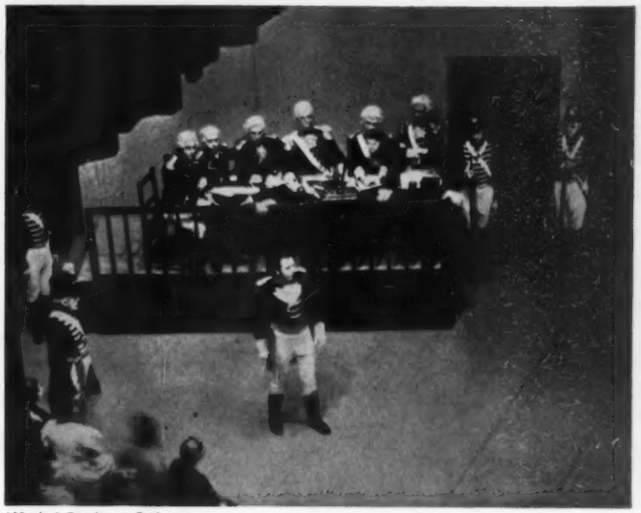
An excellent performance helped in the success of the premiere. Nearly all the English dictioning was clearly understood. Arthur Carron, tenor, sang Nolan with agreeable voice and high musical intelligence. He did not, however, make a convincing romantic appearance. Helen Traubel, as Mary, with quite a Wagnerian figure, revealed a voluminous soprano organ, smooth in emission, and pleasing in quality. Her delivery had convincing dramatic sense. Here is a good potential Elsa, Elisabeth, and Sieglinde.

Joseph Royer did a brief but authoritative bit as Burr, and the same may be said doubly of George Rasely as Blennerhassett and Admiral of the Algerine Fleet. Louis D'Angelo made a resonant and impressive Decatur. John Gurney scored with strong effect in the trial scene, enacting the part of Colonel Morgan. Another who stood out with distinction was Donald Dickson.

Desire Defrere contrived picturesque staging. Dr. Damrosch served as the accurate and stimulative conductor.

In his speech, after a furoristic ovation, the composer said: "Now that I have written this opera at my age I might in a mild way follow in the footsteps of Verdi and write an opera at eighty."

All Dr. Damrosch's admirers hope that his prophecy may be fulfilled.

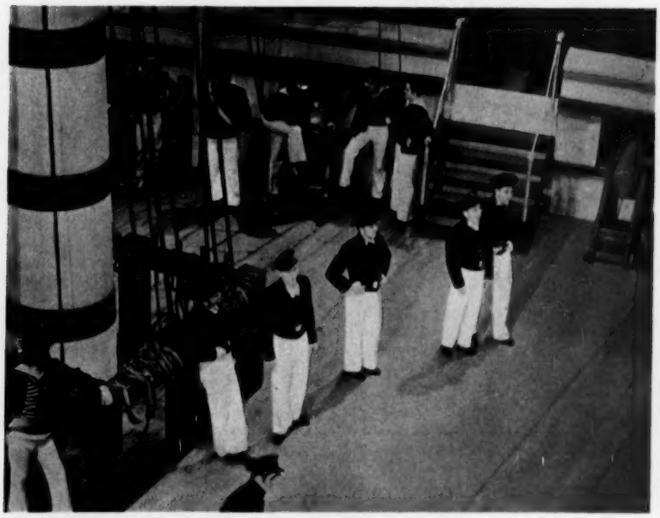


(*Musical Courier staff photo.*)

THE TRIAL SCENE,
with Arthur Carron as Philip Nolan.

(*Musical Courier staff photo.*)

DR. WALTER DAMROSCH CONDUCTS THE ORCHESTRA
in the premiere of his score.



(*Musical Courier staff photo.*)

ABOARD THE BRIG GUERRIERE,
opening scene of the second act.

La Boheme, May 11

Lucy Monroe, soprano of considerable experience with the Hippodrome, San Carlo, and other opera companies outside of New York, made her debut at the Metropolitan on this evening, singing the role of Musetta in La Boheme. Trained entirely in America, Miss Monroe did excellent credit to those studies, as revealed through atmospheric finished interpretation, both vocally and in action. She has a youthful and agreeably timbred singing organ, with smooth emission, full middle register, and brilliant top tones. The waltz song was done dashingly, and that is no small achievement in a number which few sopranos handle effectively.

Armand Tokatyan gave an appealing account of the tenor hero, Rodolfo, and put high romantic feeling into the impersonation and voicing.

Hilda Burke was a Mimi of attractive face and figure, who sang with ease and warmth, and furnished a convincing simulation of tenderness and pathos.

Adding appreciably to the spirit of the performance, were Messrs. Morelli (a veritably temperamental and resonant-toned Marcello) Cehanovsky, Cordon and D'Angelo. Gennaro Papi's musical taste and precision with the baton gave the performance movement and authenticity.

Carmen, May 14

Bruna Castagna and Sydney Rayner, as the passionate and tragic pair in Bizet's Carmen, portrayed those characters before an audience that filled the opera house on Friday evening.

Mme. Castagna has long ago established herself as a Carmen of ample and appropriate voice, and her acting version of the Seville siren is sufficiently convincing. Rayner's contribution added refined and ardent vocalization, full tenor tones, and an impersonation vigorous as well as vivid. Joseph Royer did his customary smooth singing as Escamillo, but something more of power would have been welcomed in the Toreador Song. Natalie Bodanya warbled sweetly as Micaela, and looked traditionally pretty.

Others who gave spirited assistance were Mmes. Votipka as Frasquita and Maria Matyas as Mercedes; and Messrs. D'Angelo, Engelman, Cehanovsky, and Oliviero. Under Gennaro Papi's able baton, the performance had excellent pace and musical judgment.

Mignon, May 15 (Matinee)

The tuneful and sprightly Mignon score was introduced to the spring season on Saturday afternoon, bringing the debut of Jennie Tourel in the title role. This was the part in which Miss Tourel, who is from Montreal, first appeared at the Paris Opéra Comique, where she has sung for four years. Metropolitan patrons heard her in music well suited to her pleasing and expressive voice, whose tones have wide range and generous volume. The other characters comprised Josephine Antoine, repeating her performance of Philine, which she gave in the winter season; Armand Tokatyan, lyrical and engaging as Wilhelm Meister; Leon Rothier, as deftly routined as always in the lines of Lothario; Maria Matyas, excellent as Frederic; and Norman Cordon doubling as Jarno and Antonio. Desire Defrere ably sang Laerte, in addition to his usual duties of stage director. Wilfred Pelletier conducted with verve and dramatic effect. The audience was of moderate size, but warmly enthusiastic. At the end of the performance there were cheers.

Cavalleria Rusticana and Pagliacci, May 15

Saturday night's double bill brought several newcomers in Pagliacci. Ruby Mercer sang Nedda with charm, showing a fresh voice of sympathetic quality, not always produced so as to make the most of her assets, but of considerable power and clarity. Her stage deportment will also gain in ease with greater experience. A high share of acclaim was won by Robert Weede, a Baltimorean who formerly sang at Radio City, and won the 1927 National Federation of Music Clubs' award and the Caruso Memorial Fellowship.

(*Continued on page* 16)

Opera Lavishly Provided for Lyric Enthusiasts in Baltimore

Curtis Institute Forces, Civic Company and Columbia Ensemble Present Stage Offerings—Leslie Frick and Dorothea Ortmann among Recitalists

BALTIMORE, MD.—On April 9, the Curtis Institute of Music presented a double bill consisting of Darius Milhaud's Le Pauvre Matelot and Gian-Carlo Menotti's Amelia Al Ballo. These two performances will linger long in the memories of the invited audience which saw these two finely mounted presentations. Since the presentation has been reviewed in detail in the Musical Courier after the Philadelphia and New York performances, this reporter can add nothing further to discussions of their merit.

CIVIC OPERA GIVES LOHENGRIN

At the Auditorium Theatre, on April 29, the Baltimore Civic Opera Company, under the direction of Eugene Martinet, gave the first of two performances of Lohengrin. The role of Elsa was beautifully sung by Mary Lida Bowen, the winner of a first prize in the recent National Federation of Music Clubs' contest. The rest of the large cast, supported by an orchestra of twenty-five men, gave an excellent account of themselves. Margaret Gilner, always capable, did well as Ortrud. While Brison Tucker's voice might not have had the size one expects of the singer who essays the title role, he acquitted himself with credit. Elmer Bernhardt was Telramund and Edward S. Wilson, the King. Mr. Martinet conducted the orchestra excellently.

COLUMBIA OPERA SERIES

An entire week of opera was presented at the Maryland Theatre, starting May 2, by the Columbia Opera Company. This outfit, of which Armand Bagarozy is general director, supplemented its regular members with a number of outstanding local singers who offered creditable performances in most cases. Harriet Zell Colston appeared as Marguerite in Faust and did extremely well, despite the weird sounds which came from the mediocre aggregation of musicians in the pit. Rita Taft was also in this same cast. Jeffrey Gould, Earl Lippy and Loretta Ver Valen were other local lights who brightened the operatic constellation. Ballets for a number of the operas were supplied by Edith Joesting and Vera Hax, of this city. A young baritone, Alfredo Chigi, made a definite impression in each opera in which he appeared. The audiences throughout the week were often large and always enthusiastic.

NATIONAL MUSIC WEEK EVENTS

National Music Week was celebrated by special programs in concert auditoriums, churches and educational institutions. On May 2, the Baltimore Music Club Chorus under the direction of Franz C. Bornschein, played several of his own compositions in a program over WBAL. This same station presented the Morgan College Singers in a program by outstanding Negro composers. There were also concerts by the Twelfth Infantry Band from Fort Howard, featuring American composers; St. Elizabeth's School Orchestra of sixty children; and St. Matthews Evangelical Lutheran A Capella Choir.

LESLIE FRICK'S RECITAL

Leslie Frick, a mezzo-soprano of this city, returned after an absence of several years to present a delightful recital at Ashburton House on April 13. Her program containing a number of Lieder, was extremely interesting. Theodore Walstrum was the accompanist.

STATE MUSICAL CLUBS CONVENE

The annual convention of the Maryland Federation of Music Clubs was held in this city at the Lord Baltimore Hotel on April 16 and 17. Over Station WBAL on the opening day Mrs. Rowe, the president, various other club officials and distinguished soloists were presented. The full resources of the city's many musical groups were revealed during the convention, the climax of the first day being a speech by Olga Samaroff Stokowski. Mary Lida Bowen, soprano, Betty Hocker, soprano, Dorothea Freitag, pianist, and William Chalmers, all of them prize-winners in the recent Statewide contest of the Maryland Federation, sang, in addition to performances by the Women's String Orchestra, conducted by Stephen Deak, and a massed chorus of women's voices, directed by Edyth Gorsuch Onion.

DOROTHEA ORTMANN PLAYS

Dorothea Ortmann, daughter of Otto Ortmann, director of the Peabody Conservatory of Music, appeared in recital at Cadoa Hall on May 11 when she presented a well-balanced program containing many attractive items. Opening with Myra Hess' arrangement of Bach's Jesu, Joy of Man's Desiring, the program included Schumann, Brahms, Chopin and Liszt. The pianist did some of her best work in a colorful group by Debussy, De Falla and Granados. The large audience forced Miss Ortmann to add three encores. G. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Dorothea Lawrence in Plainfield, N. J.

PLAINFIELD, N. J.—An enthusiastic audience gathered at the Griffith New Music Room on May 9 to hear a joint recital by Dorothea Lawrence, soprano, and Norman Nairn, organist. Mme. Lawrence sang songs and arias by Gounod, Dvorak, Rubinstein, and was obliged to add encores. W. G.

SASCHA GORODNITSKI

has been re-engaged as soloist at the Worcester Festival, Worcester, Mass., where he will play on October 5. This appearance opens Mr. Gorodnitzki's eighth American concert tour. (Photo by Renato Toppo.)

Indianapolis Fetes Retiring Leader

Ferdinand Schaefer Receives Tribute at Final Symphony Concert of Season—Nelson Eddy Sings to Throng

INDIANAPOLIS, IND.—The seventh season of the Indianapolis Symphony Orchestra under Ferdinand Schaefer came to a close at the Murat on April 20. The orchestral numbers consisted of The Clock Symphony (Haydn), Invitation to the Dance (Weber-Berlioz), a waltz by Ziehrer and Ride of the Valkyries (Wagner). The concert was one of signal success and personal triumphs. Iso Briselli appeared as soloist in the Mendelssohn violin concerto and revealed a technic of exceptional beauty. At the close of the concert Mr. Schaefer found the vast audience and members of the orchestra standing in tribute to his masterly musicianship and the work which has created this organization. The orchestra next season is to be led by the new director, Fabien Sevitzky.

MADE CONDUCTOR EMERITUS

Mr. Schaefer has now been promoted to the rank of Conductor Emeritus, an honor which attests his popularity with Indianapolis audiences. It is stated that he is the originator of the first co-operative orchestra in this country which today, after seven years, is going stronger than ever. It is the first to have twenty-five per cent of women members—seventeen out of sixty. Mr. Schaefer will take up new duties next season, the announcement of plans for which will be made at a later date.

The closing event of the Martens Concerts on April 11 was Nelson Eddy. All available space at English Theatre was packed and hundreds were turned away from a recital which created more enthusiasm than any event of the season. German, French, and English songs were featured. Eddy's interpretations were manifested with warmth, dignity and authority. Theodore Paxson provided efficient accompaniment. H. C. G.

Iturbi Conducts In Kansas City

Philadelphia Orchestra Pays Visit—Rosemarie Brancato and Lela Mae Flynn, Former Residents, Sing with San Carlo Forces—Nino Martini Delights Audience

KANSAS CITY, MO.—The Philadelphia Orchestra (Jose Iturbi, conductor) created a furore in their initial concert on May 8 at Ararat Temple. Mr. Iturbi's strikingly potent readings and nuances in the symphony (No. 5) in C Minor by Beethoven, Don Juan (Strauss) and prelude and Love Death from Tristan and Isolde met with ovational response from a small audience. Three encores were added. Walter Fritschy was the local manager.

SAN CARLO OPERA

A royal welcome was extended the San Carlo Opera Company in five performances at the Municipal Music Hall, opening April 15. Two former Kansas City vocalists, Rosemarie Brancato and Lela Mae Flynn, made appearances. Miss Brancato's Lucia, sung before a capacity audience, was artistic, histrionically and vocally. Santuzza (Cavalleria Rusticana) revealed a fine dramatic gift on the part of Miss Flynn, possessor of a glorious vocal organ. Madam Butterfly was the finest offering of the Gallo forces, with Hizi Koyke in the title role. Aroldo Lindi's opulent voice won him a personal triumph in Aida, with Bianca Saroya also feted for her artistic presentation of the heroine.

NINO MARTINI SCORES

Radio and movie fans jammed the Municipal Auditorium for Nino Martini's song recital, April 14. Regardless of the confusion made by youngsters of six and seven and girls of high school age seeking autographs, Mr. Martini maintained a dignified, agreeable decorum, displayed exemplary artistry and responded with many encores. Miguel Sandoval abetted him uncommonly well at the piano in Puccini and Bizet arias and French, Spanish, Italian, and English songs and won enthusiastic applause for his solo efforts. The reception tendered Mr. Martini was of deafening proportions. Jay Howard managed the concert.

YON IN ORGAN RECITAL

Pietro Yon, inimitable organist and sparkling personality, regaled a large audience on April 19 in a recital sponsored by the Kansas City Musical Club for their scholarship fund. Bach works proved favorites, Mr. Yon's virtuosity and understanding bringing superb expositions.

Daniel Ericourt, French pianist, scored heavily in his recital on April 23, sponsored by the Kansas City Conservatory. The Appassionata Sonata of Beethoven, A major sonata of Mozart, a modern group and Danse Macabre (Saint-Saëns-Liszt) were given polished treatment and revealed versatility on the part of this young musician.

Raymond Lawrenson, Kansas University pianist (with several years' study in Leipsic), presented a scholarly recital at the University on April 26. The Prelude, Choral and Fugue of César Franck, the thirty-two variations of Beethoven, a Brahms group and El Vito (Manuel Infante) were given readings of unusual import. C. C. B.

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"TRIUMPH SCORED"
Pittsburgh Post

"CREATORE ORGANIZATION SPLENDID"
Atlanta Tribune

"REAL GRAND OPERA"
Cleveland Press

"CREATORE WINS GREAT OVATION"
Nashville Star

"SPECTACULAR PERFORMANCE" *Cincinnati Enquirer*

"ONE DAY SEASON A CORKER" *Terre Haute Tribune*

"CREATORE CO. SUPERB"
Memphis Press

"DELIGHTED AUDIENCES HEAR CREATORE SINGERS" *San Antonio Light*

CREATORE GRAND OPERA COMPANY

ITALIAN, FRENCH AND GERMAN REPERTORY

BROOKLYN, N. Y.

Creatore Opera Splendid—Reveals Promising New Singers
Brooklyn Eagle

Creatore Grand Opera Achieves Notable Success
Brooklyn Daily Standard

BALTIMORE, MD.

Creatore Opera Company Makes Baltimore Debut

Delightful Aida filled the theater—The orchestra was directed with all the skill and technic of Creatore, who is to be congratulated for the group of talented artists with whom he surrounded himself. His organization proved itself far in advance of the average travelling company.
Baltimore Sun

SCRANTON, PA.

Creatore and His Opera Stars Make Hit

Two performances were given, Rigoletto in the afternoon and Flotow's Martha in the evening before large and enthusiastic audiences.
Scranton Times

WILKESBARRE, PA.

Creatore Company Delights with Aida

Undoubtedly the most excellently performed opera was given before a local audience—Aida delighted a large audience that was loath to leave when the final curtain had been rung down.
Wilkesbarre Evening News

READING, PA.

Creatore's Opera Is Real Revelation—New Year's Appearance Furnishes Real Treat

The presence of the Creatore Opera Company makes a new epoch in the operatic annals for never has any organization in a repertory of grand operas excelled the one now at the Royal Theater.
Reading News Item

ATLANTA, GA.

Creatore's Organization Gives Splendid Interpretation

Verdi's Rigoletto was sung to one of the largest and most enthusiastic audiences in several years, the interpretation proving par excellence. *Atlanta Tribune*

PITTSBURGH, PA.

Triumph Scored in Pittsburgh Debut

There's no question about it, when Maestro Creatore gets his right hand on the baton things begin to happen; the orchestra is suddenly electrified, the principals act and the chorus seem to take on human aspect. Lucia never seemed so melodious. *Pittsburgh Post*

YOUNGSTOWN, O.

Aida Splendidly Sung by Creatore Co.

Audience A Record Breaker for Size and Enthusiasm.
Youngstown Daily Vindicator

CLEVELAND, O.

Creatore Cast Pleases
Cleveland Plain Dealer

Real Grand Opera *Cleveland Press*

Highest Praise for Creatore Organization *Cleveland News*

CINCINNATI, O.

Creatore Company Opens Engagement

The company possesses many points of excellence which should insure its popular success. *Cincinnati Commercial Tribune*

ST. LOUIS, MO.

One Day Season of Grand Opera a Corker

Not since the grand opera house was dedicated more than twenty years ago has so much money flowed into the box office as was registered in the two overflowing audiences. *Terre Haute Tribune*

NASHVILLE, TENN.

Creatore Wins Great Ovation

The excellence of the Creatore offering last night whetted the appetite for more. Under the inspired and spirited leadership of Creatore, his company attained a high degree of artistic excellence throughout the opera, receiving a demonstration of approval from the delighted audiences.
Nashville Star

MEMPHIS, TENN.

Second Performance a Revelation *Memphis Commercial Appeal*

NEW ORLEANS, LA.

Excellent Performance Given by Creatore Co.

Fine Stage Craft Adds Effectiveness to Capable Presentation of Aida and Good Voices Win Favor of Brilliant Audience.
Times Picayune

SAN ANTONIO, TEX.

Opera Artists Give Colorful Performance

Delighted Audiences Hear Creatore Singers in Aida and Carmen.
San Antonio Light

DALLAS, TEX.

2500 Brave Storm for Aida

Are Amply Rewarded by Performance Given by Creatore Company.
Dallas Morning News

FT. WORTH, TEX.

Cheers Halt Opera—Audience So Enthusiastic Singers Cannot Proceed
Ft. Worth Star-Telegram

BIRMINGHAM, ALA.

Grand Opera Company Given Enthusiastic Reception
Birmingham Age-Herald

CHATTANOOGA, TENN.

Creatore's Company Give Music Lovers Real Treat
Chattanooga Daily Times

ASHEVILLE, N. C.

Creatore Greeted by Big Audience

Famous Organization More Than Makes Good—Rigoletto Was Received with Unstinted Praise.
Asheville Citizen

MONTREAL

8000 Persons Acclaim
Montreal Gazette

QUEBEC

From the top to the bottom of the Auditorium Theater there was not a vacant place by the time the curtain rose. . . . Creatore has already established for himself a decided popularity. *Quebec Chronicle*

TORONTO

Meritorious Presentation of Aida
Toronto Globe

Creatore Wins Success
Toronto Evening Telegram

Creatore Gathers Good Company
Toronto Sunday World

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Curtis Institute Has Students' Events

Pupils of Isabelle Vengerova and Emilio De Gogorza Appear—Norden Conducts Reading Choral Society in Bach Mass

PHILADELPHIA. — Students of Isabelle Vengerova, in piano, were presented in the sixth students' concert of the season, at Casimir Hall of the Curtis Institute of Music, on May 3, before an audience which overflowed into the hallway.

Those appearing, ranged in age, from eight years old to eighteen. The first was Gary Graffman, eight years old, who played so beautifully on the children's program of the Philadelphia Chamber String Simfonietta earlier in the spring. He played the first and third movements of Haydn's concerto in D major wih clarity, Florence Frantz playing the orchestra reduction for second piano. Barbara Elliott, fourteen years old, gave a splendid performance of Chopin's Variations Brillantes (op. 12) in B flat major, and Moszkowski's Etincelles. Phyllis Moss, another talented child, did the first movement of concerto (no. 4) in G major (op. 58) by Beethoven (with Miss Frantz at the second piano), Brahms' ballade in D minor (op. 10, no. 1) and the Liszt Polonaise in E major. Annette Elkanova, gave an especially fine performance of the Bach-Liszt prelude and fugue in A minor, and two Chopin numbers —the berceuse in D flat major (op. 57) and the scherzo in B flat minor (op. 31). The final group was interpreted by Sol Kaplan, who was represented in a dual capacity, for his first number was his own composition, variations on a theme by Martini, well done from the standpoint of composition. His other numbers were the Chopin nocturne in C minor (op. 48, no. 1) the Godowsky arrangement of Loeilly's Gigue, and concerto in E flat minor in one movement (op. 4) by Sergius Liapaunoff, with Ralph Berkowitz playing the orchestra reduction for second piano. Young Mr. Kaplan has a fine talent, which was excellently displayed in his performance of these works. Miss Frantz is a graduate student of Madame Vengerova and Mr. Kaufman, while Mr. Berkowitz is a graduate student of Mr. Kaufman.

Students of Emilio De Gogorza gave the seventh students' concert on May 6, also in Casimir Hall with another large audience in attendance. William Horne, tenor, opened the program with a good presentation of Handel's Where'er you walk, an aria from Mozart's Die Zauberflote, and Die Post by Schubert. Edna Haddock, soprano, has a pleasing voice, which she uses well. She sang the Mozart Alleluja, and an aria from Gounod's La Reine de Saba. Fritz Kreuger with a beautiful tenor voice, scored success with Rodolfo's Narrative from La Boheme. Florence Kirk, soprano, revealed a voice of lovely quality in two Brahms songs and the Ritorna vincitor aria from Aida. Her sense of the dramatic was finely portrayed also. Lester Englander, has a magnificent baritone voice, and excellent musicianship, which he manifested in the song Mark, O My Heart, Evermore Only This, by Bach, Mendelssohn's O God, Have Mercy from St. Paul, and An jenem Tag from Hans Heiling by Marschner. Mr. Kreuger was again heard to advantage in three Schubert songs. Vera Resnikoff, soprano, sang six short songs, of which one of the loveliest was Clouds by Edith Braun, others being by Obradors, Lassen, Rachmaninoff and Glière. Miss Resnikoff did some of her best work in the Rachmaninoff song, The Answer. Mr. Englander closed the program with excellent singing of Avant le cinema (Poulenc), Farruca (Turina), and El Tumba y le by Obradors.

The accompanists of the evening were Ralph Berkowitz and Vladimir Sokoloff, both of whom are graduate students of Mr. Kaufman in accompanying and each a worthy exponent of their teacher.

LECTURE-RECITAL BY FELIX RODERICK LABUNSKI

Felix Roderick Labunski, Polish musician and composer, was the guest artist at the Curtis Institute of Music, on May 5, when he gave a lecture-recital on Four Centuries of Polish Chamber Music, in Casimir Hall before an interested audience. He was assisted by students of Dr. Louis Bailly in chamber music.

The first part of the lecture dealt with Music in Poland in the sixteenth century; Renaissance movement; first works of chamber music; masters of the seventeenth and first half of the eighteenth centuries; the Golden Age of Polish music. A beautiful sonata for two violins and organ by Sylwester Szarzynski, a Benedectine monk of the eighteenth century, was finely played by Marian Head and Julius Schulman, violins, and Claribel Gegenheimer, organ. This was followed by a recording of Tamburitta for violin, viola, violoncello and organ, by Adam Jarzebski, of the seventeenth century. Mr. Labunski next discussed the decline of music in the second half of the eighteenth century, 1815-1831: period of revival of musical activity; Romantic period, such composers as Chopin, Moniuszko, Zarebski, Zelenski, and Moszkowski. A recording of the first movement of string quartet (no. 1) by Moniuszko was enjoyed and then the first movement of Zarebski's piano quintet was excellently performed by Marian Head and Julius Schulman, violins; David Schwartz, viola; Leonard Rose, cello; and Jorge Bolet, piano. The Post-Romantic period received attention with composers such as Statkowski, Paderewski, Stojowski; 1900-1918: new trends and composers Szymanowski, Jarecki, and Tansman. Recordings of the first movement of Szymanowski's string quartet (no. 1) and the final movement of Tansman's Triptyque were given. From 1918-1937 and the new generation of restored Poland occupied the last part of the lecture, with a recording of the second movement of Sikorski's string quartet (no. 2) a beautiful work, and the performance of Mr. Labunski's own final movement of string quartet (no. 1) by Marian Head, and Julius Schulman violins; David Schwartz, viola; and Leonard Rose, cello. This work had as a basis the folk dances of Poland and was most interesting. Warm applause followed.

BACH MASS SUNG BY READING CHORAL SOCIETY

The Mass in B minor of Johann Sebastian Bach was given in Irvine Auditorium on May 9, by the Reading Choral Society, the Civic Symphony Orchestra, Katherine Welsh (contralto), Edward Rhein (baritone), Carroll Hartline (organist), and Rachel Marcks Large (pianist), all under the skilled leadership of N. Lindsay Norden.

Preceding the presentation of the Mass, six Lutheran chorales in Bach's harmonizations were played by part of the brass section of the Civic Orchestra under the direction of J. W. F. Leman, regular conductor of the orchestra.

Judicious cuts in the Mass had been made by Mr. Norden to permit the work to be given at a single session. The soprano and tenor solo parts were omitted, but the contralto and baritone solo parts were retained, and all of the magnificent choruses. The Reading Choral Society is a highly trained group, reflecting credit on Mr. Norden for his fine work with them. They sang the choral parts with good tonal balance. Outstanding were the Qui tollis, Cum Sanctu Spiritu, Credo in unum Deum, the Crucifixus, and the following Et resurrexit. The soloists acquitted themselves creditably, singing with quality and feeling. Mr. Norden revealed an intimate knowledge of the score and conducted with authority at all times.

ZIMBALIST AND SALMOND STUDENTS PLAY

The eighth students' concert was given at Casmir Hall of the Curtis Institute of Music on May 7 by students of Efrem Zimbalist, before the usual capacity audience. Julius Schulman opened the concert with the Richard Strauss sonata in E flat major (op. 18); Elza Reed played the first movement of Mendelssohn's concerto; Noah Bielski was heard in the concerto in E minor by Jules Conus; and Frederick Vogelgesang closed the program with Tschaikowsky's concerto. Each of the young artists revealed excellent technic and full tone. Vladimir Sokoloff, a graduate student of Mr. Kaufman in accompanying, officiated at the piano with unusual skill and warmth.

Leonard Rose, cellist, and student of Felix Salmond at the Curtis Institute of Music, gave a superb recital in Casimir Hall on May 10. His program included sonata (No. 6) in A major by Boccherini, the Brahms sonata (No. 1) in E minor (op. 38), *menuetto* from the Haydn sonata (No. 6) in C major, *largo* from Chopin's sonata in B flat major, Ibert's The Little White Donkey, Requiebros by Cassado, and the Dvorak concerto in B minor (op. 104). Mr. Rose played with technical and musical assurance. The applause was heavy and spontaneous. He was excellently accompanied by Ralph Berkowitz, a graduate student of Mr. Kaufman.

A class concert by students of Renée Longy Miquelle in score-reading and transposition was presented at Casimir Hall of the Curtis Institute of Music, on May 12.

M. M. C.

GRACE ANGELAU,

mezzo-soprano, has returned to New York from a three-months' transcontinental tour of Fortune Gallo's San Carlo Opera with which she was heard in Lohengrin, Aida, Il Trovatore and Jewels of the Madonna. She is to sing Ortrud in Lohengrin at the New York Hippodrome. (Photo by Apeda.)

Persinger Holding Violin Class at University of Colorado

Louis Persinger, violinist and teacher, pursued his early studies in Leipsic, where he studied violin with Hans Becker, piano, theory and conducting. Years of study and experience with Eugene Ysaye in Brussels and Jacques Thibaud in Paris, further rounded out the young artist's career and he has given many concerts both in Europe and America.

It is as a teacher that Mr. Persinger is perhaps best known since his prominent pupils are Yehudi Menuhin and Ruggiero Ricci. In 1930, following the death of Leopold Auer, he was engaged for the post vacated at the Juilliard Graduate School in New York, which he is teaching at the present time.

Mr. Persinger will hold a master class in violin at the College of Music of the University of Colorado, at Boulder, from June 21 to July 23. The class lessons present opportunities for a group of violinists to perform with the help of constructive criticism of Mr. Persinger. During the five weeks a large bulk of the best violin literature will be studied and discussed from every angle. A limited number of auditors are to be admitted. In the lecture course emphasis is placed upon musical interpretations. It is designed to assist teachers and performers toward a fresh approach regarding various musical and technical problems connected with the art of violin playing.

Cadman's Morning of the Year Sung

NEW ROCHELLE, N. Y.—Cadman's operetta, The Morning of the Year, was given in concert form in St. Paul's Church, New Rochelle, on May 7, under the direction of Edwin Orlando Swain, baritone and teacher of three of the soloists: Janis Dremann, soprano; Ida Weirich, contralto; and Wesley Sterling, bass. Sidney Smith was the tenor. A double quartet and chorus participated in the performance, which was on a high plane of excellence. After the operetta, Mr. Swain contributed a group of four songs, adding seven encores. Theodore R. Webb provided the accompaniments.

B. F. G.

Photo by Marant, Paris

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Eugene Stinson, Chicago Daily News, March 10, 1936

"His voice is smooth and of fine quality and no tenor I have heard singing oratorio in Chicago has given so good an account of himself." *(Pietro Yon's oratorio, The Triumph of St. Patrick.)*

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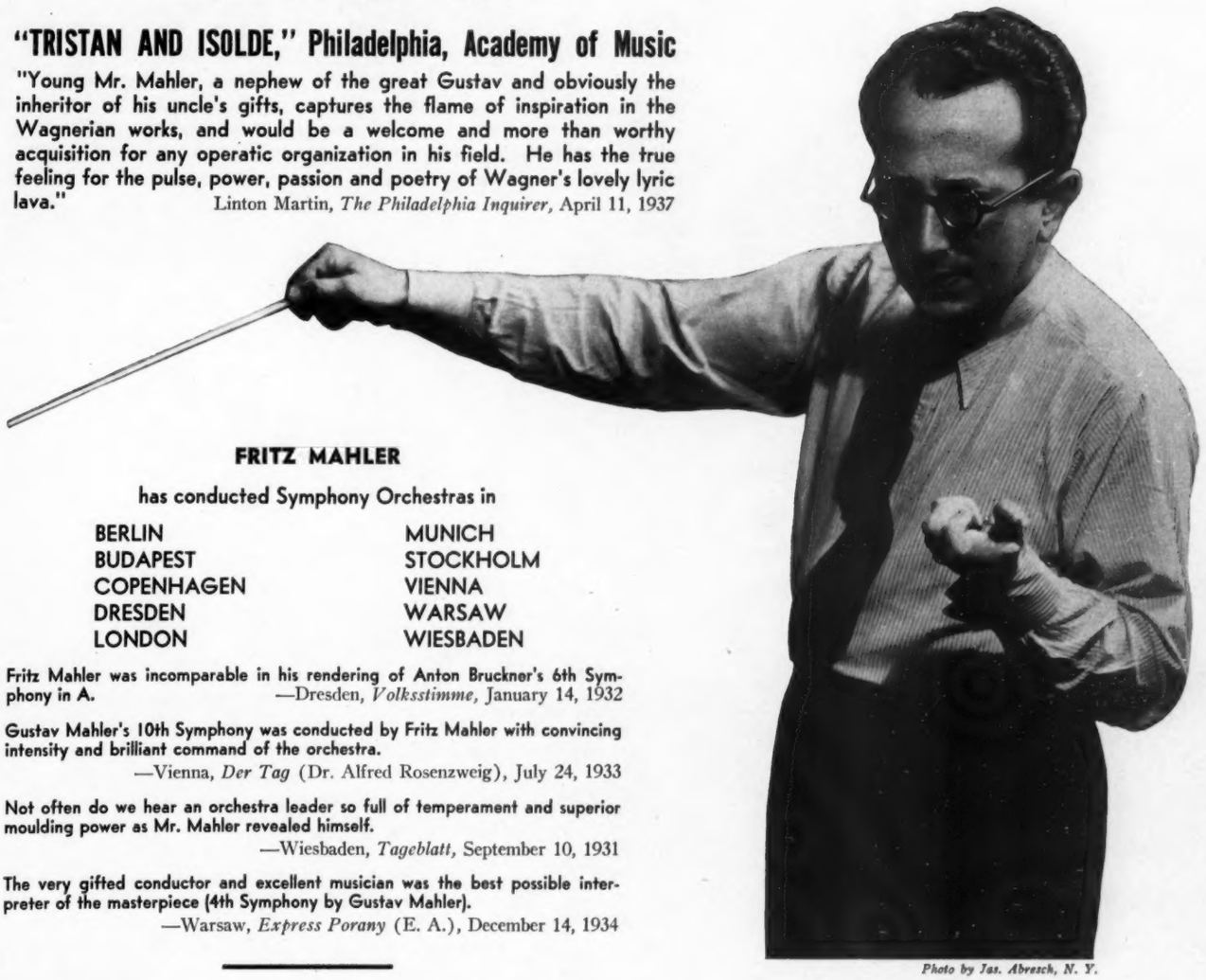

Photo by Jas. Abresch, N. Y.

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Fritz Mahler was incomparable in his rendering of Anton Bruckner's 6th Symphony in A. —Dresden, *Volksstimme*, January 14, 1932

Gustav Mahler's 10th Symphony was conducted by Fritz Mahler with convincing intensity and brilliant command of the orchestra.
—Vienna, *Der Tag* (Dr. Alfred Rosenzweig), July 24, 1933

Not often do we hear an orchestra leader so full of temperament and superior moulding power as Mr. Mahler revealed himself.
—Wiesbaden, *Tageblatt*, September 10, 1931

The very gifted conductor and excellent musician was the best possible interpreter of the masterpiece (4th Symphony by Gustav Mahler).
—Warsaw, *Express Porany* (E. A.), December 14, 1934

"LOHENGRIN" **New York, Hippodrome**

"The real star of the occasion was Fritz Mahler who conducted with comprehension, authority and an especially fine feeling for balance."
Pitts Sanborn, *The Christian Science Monitor*, Boston, October 20, 1936

"Young Mr. Mahler directed with the rather unusual combination of fervor and good sense. . . . Mr. Mahler's conducting is worth a trip to Forty-third Street." Robert A. Simon, *The New Yorker*, October 24, 1936

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Photos by Jas. Abresch, N. Y.

Trials by Wind and Flood Avoided In Tour of Bartlett and Robertson

Earlier Mishaps Were Not Repeated in Their Recent Happy Itinerary, Duo-Pianists Report—To Visit South America

Those seasoned travelers, Ethel Bartlett and Rae Robertson, were strapping up their suitcases for a voyage to South America when they were interviewed in their New York hotel suite.

They had just finished this season's engagements in the United States, which extended from Christmas time into April. The duo-pianists reported a felicitous tour, not only for artistic success, but because they ran into good weather, quick train connections and missed the floods in the Middle West.

"We played in Evanston and Louisvile soon after the water had gone, but we encountered no natural disasters this winter," said Miss Bartlett.

"That is not the history of the 1935-36 season, though," put in Mr. Robertson, with a reminiscent smile. "What didn't we find that winter? In one place, an earthquake tremor was an added feature of our concert; we were in a dust storm in Texas; in another city, the lights went out while we were playing, and we gave half the concert in pitch darkness, the rest by candle-light."

"And we found," put in Miss Bartlett, "that it was easier to play in the dark, because there was a strong draught that made the candle flame flicker until the keyboards were a maze of dancing shadows."

"Also that winter," went on Mr. Robertson, "we ran into heavy snows in the northwest, and, the train schedule being all broken up, we spent about all the nights in three weeks sitting in railway stations. We were so lucky as not to miss a single concert, though, even if we did have to sprint dinnerless for the concert hall in some cities and eat sandwiches in the intermission."

"This year was a regular *tour de luxe*," rejoined Miss Bartlett. "Believe it or not, we missed the excitement, although of course it was nice to get regular sleep and to look at a railroad timetable without letting *x* equal the time our train would arrive."

PLAN SOUTH AMERICAN TOUR

The talk turning to the coming South American visit of the two, they said that it was their introduction there, and, as far as they know, they are the first two-piano team to be heard in those parts.

"We will be there all summer (or, all winter, as it is in the southern hemisphere), and have a full schedule," Mr. Robertson told me. "We are looking forward particularly to the airplane trip over the Andes."

Bartlett and Robertson will return to the United States next fall for a coast to coast tour. Their New York appearances include two recitals in Town Hall, October 31 and January 8, and they are to be soloists twice with the New York Philharmonic Orchestra under John Barbirolli, giving the first New York performance of the Poulenc concerto.

ETHEL BARTLETT and RAE ROBERTSON

The first of the Town Hall recitals brings the world premiere of a concerto for two pianos without orchestra by Mischa Portnoff, American composer.

"Other new music we plan to present in 1937-38," said Miss Bartlett, "includes some Balinese works on our second Town Hall program. This music is *not* an arrangement or transcription; it is Colin McPhee's literal writing down of the actual music played by Bali orchestras."

ROUND-THE-WORLD ITINERARY

In the summer of 1938, Bartlett and Robertson embark on a round-the-world tour, starting in the Dutch East Indies and continuing through India, Indo-China, China, Japan, Honolulu and back to the United States in the fall.

"In order to carry out this itinerary," Mr. Robertson told me, "we had to postpone Russian and Australian offers to tour."

Bartlett and Robertson feel that these extensive bookings indicate the general revival of interest in two-piano playing that has been growing for the past decade or so.

"When we first began to appear in double keyboard concerts, there were only a few pianists in our field. We think we can claim to be pioneers in the restoration of this type of playing. Now, of course, there are numerous very excellent teams, and audiences are no longer unfamiliar with two-piano playing."

"How old is two-piano playing?" I asked.

"It dates from the sixteenth century," replied Miss Bartlett. "The instruments weren't pianos then, but they had keyboards. One of our 'pet' pieces is a tune for two virginals by Giles Farnaby, an English composer in the time of Queen Elizabeth.

"Two-piano music flourished in Schumann's time. It died down then, and only showed signs of return to public interest within the last twenty years." M. L. S.

Lazare Saminsky to Conduct His Works in Europe

Lazare Saminsky, New York composer, sailed May 20 on the SS. Berengaria, accompanied by Mrs. Saminsky, to conduct his own works in Europe and to give lectures and concerts on Music of the Two Americas under the auspices of the Paris Department of Arts of the Sorbonne, the Brussels Broadcasting Company and Society of Art, and the State Radio in Prague. Northern Americans to be represented include Roger Sessions (excerpts from Black Maskers), Deems Taylor (excerpts from Peter Ibbetson), Virgil Thompson (excerpts from Stabat Mater), Saminsky ((excerpts from Plague's Gigue and Litanies of Women), Loeffler, Griffes, Carpenter, Isadore Freed, Emerson Whithorne, Samuel Barber. South Americans include Juan Castro (Argentine), Humberto Allende (Chile), Pablo Aguilar (Peru), Justin Elie (Haiti). Among participants are Raymonde Delaunois, formerly of the Metropolitan Opera and Mme. Paulde De Lastang, pianist.

Recordings by Ernst Victor Wolff Released

Ernst Victor Wolff's phonograph records have been released and include both harpsichord, ensemble and solo piano music. Two piano sonatas by sons of Bach have been issued, one the C major sonata by Wilhelm Friedemann Bach and the other Carl Philipp Emanuel Bach's C major sonata. Dr. Wolff took part as harpsichordist in the recordings of an Easter cantata by Buxtehude, O. Fröhliche Stunden, and a secular cantata by Handel, Nell' dolce dell' oblio, in which the soprano parts were sung by Ethel Luening. In the Handel work, Otto Luening, flutist, participated. Sterling Hunkins was cellist for both works, and Joseph Reilich and Ralph Hersh violinists for the Buxtehude cantata.

New Jersey Opera Association Gives La Traviata

The New Jersey Opera Association (William Spada, conductor) gave a performance of La Traviata in the Auditorium of Memorial High School, West New York on April 30. An enthusiastic and capacity audience attended. The cast included: Ina De Martino in the title role; Lawrence Power, as Alfredo; and Martino-Rossi, essaying the role of the father. Miss De Martino, in excellent voice, was cordially received. Especially well sung was the Ah, fors' e lui. Mr. Power's singing was impressive on this occasion. The rest of the cast sang admirably. Mr. Spada held the chorus and orchestra well in hand and directed the production skillfully. J. V.

Winslow Cheney to Offer Memorization Course at Juilliard Summer School

A course in memorization will be given at the Juilliard Summer School, New York, by Winslow Cheney, based on a system evolved by Mr. Cheney for his personal use in his twelve years of concert work.

WINSLOW CHENEY

Mr. Cheney is known for his memorization of the complete organ works of Bach, which he completed in Paris in 1933. He has given all-Bach concerts, played in the leading concert halls of France and England; and has been heard in recital in all parts of the United States.

Before beginning his organ work, Mr. Cheney made thirty concert appearances in the West as a pianist. At the age of twelve, when he was the sole amateur performing with a professional orchestra, he found that he had his piano part memorized after playing it over a few times. Later, when undertaking the entire organ works of Bach, this polyphonic music made it necessary for him to find some system of memorization which would be absolutely dependable. Several systems upon investigation were found insecure by him. Mr. Cheney then evolved his own system—one which has now stood the test of twelve years' actual practice. This method, applied to all types of music, will now be offered for the first time anywhere in the Juilliard Summer session. The entire system will be covered in a six weeks' course, meeting three hours a week.

Tenney Management Notes

Two new artists have been added to the Tenney Management list, Thérèse Quadri, French soprano, who appears in programs ranging from the operatic to the lighter and less formal; and Laura Archera, young Italian violin virtuosa, who has been heard in her own country and here as soloist with Pietro Yon, with the New York Women's Symphony Orchestra (Antonia Brico, conductor) and in a sonata recital with Miss Brico in the Italian Embassy in Washington, D. C. Jayne Rullman, harpist, who made her debut on March 2, has since appeared in Pelham Manor, N. Y., in New York City at Essex House for the Comoedia Club, and for the New York City Federation of Women's Clubs, at the Hotel Astor. Francis Moore, pianist, has made two recent appearances in Pelham Manor, N. Y., the second in a two-piano engagement with Harry Gilbert for the Manor Club (William Reddick, conductor). Lois Townsley accompanied the chorus on this occasion. Last month, Mr. Moore played the first recital in the new auditorium of the Horace Mann School, Riverdale, N. Y.

Florence Foster Jenkins Sings in Two Washington Programs

WASHINGTON, D. C.—Florence Foster Jenkins made appearances at both the Mayflower Ballroom and the Washington Club in Washington, D. C. The ballroom event was that of the Order of the Three Crusades, when she sang Mozart's Alleluia with fine success, Willa Semple playing her accompaniments. Among the speakers were Senator Reynolds and Major-General Freas. At the Washington Club she was heard in songs by Mozart and Strauss, English and Spanish numbers, with Melton Boyce, organist of Saint Matthew's, at the piano in notably superior accompaniments. G. W.

Son Born to Mr. and Mrs. Kneisel

Frank Kneisel, violinist, and Mrs. Kneisel are the parents of a son, born on May 17.

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Grand Rapids Host to Michigan Teachers

Fifty-second Annual Meeting Has Full Schedule of Musical Events

GRAND RAPIDS, Mich.—The Michigan Music Teachers' Association held its fifty-second annual meeting on May 4-5 in the ballroom of the Pantlind Hotel. The local chairman was Harold Bishop, and official hosts were members of the local chapter (Marcia Hudson, president).

The keynote of the convention was certification and speakers in favor of state licensing were John R. Emens of the State Department of Public Instruction, Earl V. Moore of the music department of the University of Michigan, and Leon Knapp, secretary of the Michigan Musicians' Association.

Karl Wecker, conductor of the Grand Rapids Symphony Orchestra and state director of WPA Music Projects told of this work and the WPA orchestra played. Chairman for this subject was Nellie Beatrice Huger of Detroit.

Harold Tower, organist and choirmaster at Trinity M. E. church talked on Organ Problems, and Helen Cady Courtright of Benton Harbor told of the Choir as a Determining Factor in Church Work. Mrs. Courtright's daughter Margot played a piano group of original compositions. Chairmen of these groups were Jason Moore and Cyril Barker of Detroit.

FORUMS ARE FEATURES

The chairman of the Voice Forum was Hardin A. VanDeursen of Albion, and speakers were Reese Veatch of this city; Marshall Pease of Detroit; and Kenneth N. Westerman of Adrian. Sherman Tuller was chairman of the Violin Conference at which May Liggett Abel of Detroit spoke on Modern Music. Charles Wuerth of Detroit had charge of the Schools of Music Conference and led a discussion on What Can the Music Schools Promise Their Serious Students upon Graduation? Speakers were Avis H. Thomas of Olivet College, Louis U. Rowland of Albion College, J. Harold Powers of Central State Teachers' College, and James Spencer of Adrian College.

Chairman of the Piano Conference was Chester Berger. Lewis Richards of the music department of Michigan State College, Lansing, talked about the Seashore Tests, and their practical application.

Dr. Wesley La Violette, Dean of Music at DePaul University, Chicago, spoke on Trends in Contemporary Music, illustrating with his new violin sonata, which was played with the composer at the piano and Emanuel Zablonski, violinist.

Other musical works played during the convention were a Mendelssohn trio by Grace Barrows Warren, violin (Saginaw), Gertrude Heacox Strover, cello, and Martha Agnew Wentworth, piano (Bay City); a group of five modern piano numbers by Marjorie P. Nowlen (Benton Harbor); the Saint-Saëns variations on a Beethoven theme by Clara Kennell and Dorothy Rice, pianists (Benton Harbor and St. Joseph); C sharp minor scherzo, Chopin, by Augusta Rasch Hake (Grand Rapids); American Indian and Plantation Day Songs, in costume, by Florence Clark (Detroit) with Norma Whitman at the piano; a group of Russian songs by Eugene J. Phillips, baritone, with Harold Bishop accompanying; and a Bach-Busoni chorale and a Chopin prelude played by Joseph Evans, pianist (Lansing).

MICHIGAN COMPOSERS' CONCERT

At the Michigan Composers' Concert, prizes were won by Maria Lund Royce of Grand Rapids for three violin numbers, played by Constance Duin Beard; by Richard Bennett of Ann Arbor for songs for contralto sung by Marguerite Creighton of Ann Arbor; by Florence C. Best of Grand Rapids for Vocal Ensemble, sung by Girls' Glee Club of Union High School; and by James Spencer of Adrian for Mixed Choral Ensemble, sung by Adrian College Student Choir. Other original compositions were string trio by Louise Cooper Spindle of Grand Rapids, played by Mr. and Mrs. Maurice Quick, cello and violin, and Mrs. E. W. Chapman, piano; two songs for soprano sung by Bonnie Ruth VanDeursen and two for baritone sung by Hardin A. VanDeursen, composed by Louis U. Rowland of Albion; two piano solos played and composed by Agnes Cutter of Benton Harbor; Michigan, My Land o' Lakes by Mary Etho Treat Allingham of Jackson, sung by Harry Devine, tenor, Reesor Dulworth, soprano, Kathryn Bair, alto, and Z. Taylor Dulworth, baritone, with Cora Youngs LaComb at the piano; three violin solos by Anna Segal of Detroit, played by Hugo Segal; three songs for soprano by Valbert Coffey of Detroit, sung by Frances Fraser, with Norma Whitman accompanying; three piano solos, composed and played by Charlotte Wurzburg of Grand Rapids; three songs for soprano by Henrietta Bodycomb of Detroit sung by Winifred Huntoon Heidt; and three piano solos by John Fletcher of Detroit played by the composer.

The new officers elected were Fern Work Swartout (Detroit), president; Louis U. Rowland (Albion), vice-president; Helen A. Courtright (Benton Harbor), recording secretary; Lloyd Grinnell (Detroit), corresponding secretary; Bertha Nolton (Grand Rapids), treasurer; Martha Agnew Wentworth (Bay City), auditor. H. B. R.

Robert Elmore's Engagements

Robert Elmore gave an organ recital on May 1 at the Gimbel Bros. store, Philadelphia; 6, appeared in an Ascension Day program in Wilmington, Del., for the A.A.G.O.; 8, played a piano recital at the New Century Guild, Philadelphia; 10, participated in a Bach program with the Bach Society of Delaware County at St. George's in Ardmore, Pa.; 12, piano recital for the Convention of the State Federation of Women's Clubs at the Bellevue-Stratford, Philadelphia; 13, piano program for the Presser Foundation; 18, he is to be featured at the commencement of the Eastern Baptist Theological Seminary; 24, to be piano soloist with the Girard Trust Glee Club in its annual concert; 25, gives an organ program for the Northern Baptist Convention at Convention Hall.

Last month Mr. Elmore was presented in an organ recital by the senior class of the Eastern Baptist Theological Seminary, Philadelphia, in memory of his father, Wilber Theodore Elmore, professor of church history and missions. On April 26 he was assisting piano artist in a song-recital by Augustine Haughton, soprano, at the Barclay, Philadelphia.

Brantwood Hall Plans Pageant on Holy Grail Legends

Mary T. Maine, head of Brantwood Hall, Lawrence Park, Bronxville, N. Y., discussed the pageant which the students of this private boarding and day school for girls are to give on May 28.

"Following the trend of modern education for schools to have one great project on which they work, kindergarten to college, Brantwood chose as its subject for the second half year the Legends of the Holy Grail.

"Under the direction of Claire B. Weir of the English department, the pupils throughout the school have been studying the various legends of the Grail, comparing source and material with interpretations by such writers as Mallory, Lowell and Tennyson. The art students, under the direction of Frances Miller, are designing the costumes for the production.

"The medieval history groups, under Vyra de Freest, have made a special study of the crusades and heraldry. The music groups under Ethel Elan have made a special study of that great musical interpretation of the Grail legend, Parsifal. The march of the knights and the dance of the Flower Maidens in the Wagner music have been a real challenge to the members of the dance group to work for poise and graceful carriage.

"The Grail theme has brought both the faculty and students in contact with the best in art, literature, history and music. Its message of courage, loyalty and faith has been an inspiration to the entire school.

"The coordination of the work of the various departments and the directing of the pageant will be carried out by Adelle McLoon, head of the physical education department.

"The climax of this project will be a pageant, the whole school taking part, held in the evening, May 28, in the school's outdoor theatre, a hillside with an open space in the background affording an ideal theatre for Brantwood pageants.

"To date, the following members of the cast have been selected, The Young Knight, Anne Riker; The Old Knight, Nancy Gaebelein; The King, Joan Robertson; The Witch Woman, Virginia Twilty." A. R.

Carl M. Roeder Artists Play

A large audience in the recital hall of the Institute of Musical Art, New York, on May 14 heard piano pupils of Carl M. Roeder. Those appearing were Natalie Rose in Bach-Liszt and Chopin numbers; Gertrude Steinmann in the Schumann Kreisleriana (Nos. 1, 2 and 3); Florence Bales playing pieces of Harold Bauer and Chopin; Rosetta Goodkind offering the first movement of the Beethoven concerto in C minor, with Elizabeth Schweitzer Licht at second piano; Sarah Hill interpreting a Brahms intermezzo and two Debussy items; Doris Frerichs playing Toccata (op. 7) by Schumann, barcarolle (op. 60) of Chopin and the Dohnanyi capriccio in F minor; and Katherine Braun in the Cesar Franck Variations Symphoniques, Doris Frerichs at second piano.

The attentive listeners were regaled with performances of poise and the assurance that is grounded on thorough understanding and control of technic. Illuminating the mechanical structure of the evening's pianism was the glow of expressive feeling. M. L. S.

Gerster-Gardini Voice Forum

The Gerster-Gardini Voice Forum, sponsored by the Gerster-Gardini Club of New York, conducted its regular weekly meeting on April 3. In response to requests, scenes from Richard Strauss' opera Der Rosenkavalier were presented. The following week's program was devoted to Scandinavian and Finnish music.

George Fischer to Sail

George Fischer, of J. Fischer & Bro., sails for Europe on May 25 by the SS. Volendam, visiting England, the Continent, and returning via the S.S. Vulcania on June 24.

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Munich Neueste Nachrichten
"The conductor proved to be a brilliant musician and a sure and clever leader."

Berlin Allgemeine Musikzeitung
"Ernest Hoffmann is a thorough musician and an interpreter of superiority. He knows very well what he wants and has the ability to transfer his energy."

Vienna Neue Freie Press
"He keeps the orchestra at the top notch of attention and is most honestly and entirely carried away by his duty and task."

Boston Evening Transcript
"Mr. Ernst Hoffmann has turned out to be an admirable conductor, whose name may be mentioned in the same sentence with the Metropolitan Opera Association."

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Philadelphia Record, May 10, 1937

"The performance, under Mr. Norden's able and energetic leadership was generally excellent. . . . The chorus had good tonal quality and was especially fine in some of the slower passages such as the 'Qui tollis' of the Gloria and the 'Et incarnatus' and 'Crucifixus' of the Credo."
Philadelphia Inquirer, May 10, 1937

"Mr. Norden conducted with authority and a complete knowledge of the score, paying especial attention to the dynamics and having the chorus and orchestra under complete control at all times" . . .
Philadelphia Public Evening Ledger, May 10, 1937

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(Continued from page 7)

tonal beauty and clarity quite in accord with the magnificence of the presentation.

SATURDAY MATINEE

As of yore, the Saturday afternoon program was devoted to the children with the youngsters holding the center of the stage, while hundreds of others seated in the vast gymnasium enthusiastically applauded their efforts in four songs by Foster and in Fletcher's cantata, The Walrus and the Carpenter. John W. Beattie had trained his cohorts so that they responded effectively to his energetic beat, giving pleasure with their utterances and projecting the words more clearly than is generally expected from grade school children.

The Chicago Symphony Orchestra and Hans Lange contributed to the music with fine performances of the Quilter Children's Overture, the Sailors' Dance from Gliere's Red Poppy ballet and the dances from Borodin's Prince Igor. Alec Templeton, piano soloist, elected to play the Liszt Hungarian fantasie, Rachmaninoff's G sharp minor prelude and Aufschwung from Schumann's Fantasiestücke and reaped the plaudits of the adolescent listeners.

FINAL CONCERT

The fourth and last concert brought two of the most popular singers of the day Gladys Swarthout and Richard Crooks, in a miscellaneous program together with Julius Huehn, baritone; the Festival Chorus, the Northwestern University A Capella Choir and a triumvirate of conductors. Miss Swarthout sang with her usual charm of manner and rich, dark tones the Connais tu le pays from Thomas' Mignon and was coaxed to give several encores. Mr. Crooks contributed largely to the successful event not only by his singing of Una furtiva lagrima, but also in the duet Ai Nostri Monti from Il Trovatore, in which both he and Miss Swarthout offered such tonal splendor as to provoke rapturous response.

Mr. Huehn sang most effectively the baritone solos in Hanson's songs from Drum Taps, in which both chorus and orchestra rose to heights under the leadership of Glenn Cliffe Bainum. Max Krone and the Northwestern University a capella choir gave a notable account of two choruses from Taylor's Peter Ibbetson besides demonstrating their worth in the sanctus from Palestrina's Pope Marcellus' Mass and the Ye Are Not of the Flesh from Bach's Jesu, Priceless Treasure. The 1937 festival was concluded with selections from Act III of Die Meistersinger, in which conductor, chorus, orchestra and the soloist, Mr. Crooks, covered themselves with glory.

It is pleasurable to announce that because of the success of this festival the board of directors announces definite plans for the festival of 1938.

KNUPFER STUDENT PLAYS WITH ILLINOIS SYMPHONY

Herbert Horn, gave the first performance in America of John Ireland's F flat major concerto as his solo contribution to the Illinois Symphony Orchestra's Coronation program of English composers on May 9, at the Great Northern Theatre. A student from Walter Knupfer's class, Mr. Horn was one of the five winners of a contest conducted last December by the Federal Music Project and the Society of American Musicians. The gifted young pianist performed the novelty with facile technic, interpretative gifts and beauty of tone. Novelty and interpreter were much feted; likewise Conductor Izler Solomon, who had listed two other first performances — Vaughan Williams' Aristophanic suite, The Wasps, and Elgar's Coronation March, opus 65.

HARRY ZELZER CONCLUDES CONCERT SERIES

The Harry Zelzer Concert Management closed its interesting season with a concert by the People's Symphony Orchestra assisted by Else Brems, mezzo soprano. Else Brems, recently heard in recital, impresses favorably by her fine artistry.

CONTEST WINNER IN AWARDED RECITAL

Rudolph Reuter's pupil Howard Silberer, winner of the young artist piano contest of the Society of American Musicians, was presented in public recital by Bertha Ott at Kimball Hall on May 10. Young Silberer set forth pianistic qualities of a mature artist. In the Mozart B flat sonata he displayed delicacy, finesse, agility. Chopin, Schumann and Brahms had a well schooled interpretation which expressed, through fleet fingers and strong wrists, intelligent musicianship.

ELAINE DE SELLEM'S ACTIVITIES

Elaine De Sellem sang a program of songs by Chicago composers and a group of Russian numbers in costume for the American Opera Society on May 5, at the Ambassador East Hotel. On May 8 the following De Sellem students were heard in recital in Kimball Hall: Irene Hulme, Genevieve Miess, Olive Dobson, Evelyn Carlson, Esther Baird Rich, Theophil Voeks and Jeanne Devaney.

EVENTS IN AUDITORIUM RECITAL HALLS

Recent programs given in the numerous recital halls in the Auditorium building included: a recital by pupils of Catherine Lange, in Perrin Hall, May 14; May 16, a piano recital by pupils of George Seaberg in Perrin Hall, Kentucky College Club presented Umbrian Glee Club and Rosa Page Welch in Recital Hall, Sarah Paine presented a student piano recital in the Rose Room, and a piano and voice recital by students of A. M. Kuechmann in Perrin Hall (evening).

NAOMI CULLEN COOK SINGS IN MAYWOOD

Naomi Cullen Cook sang the Prayer from Tannhäuser, an aria from Il Trovatore and songs by Brahms, Grieg, Griffes, Galajikian, Smith and Watts with artistic style on May 9 at the Maywood Extension of the Chicago Conservatory.

LAKE VIEW MUSICAL SOCIETY

The Lake View Musical Society concluded the season at the Woman's Athletic Club, May 10, when an enjoyable program was presented by Helen Abbott Byfield, Irene Stolofsky, Florence Henline and the Corda Singers.

CHICAGO MUSICAL COLLEGE NOTES

Helen Wintrom, cellest, student of Daniel Saidenberg appeared with her trio at the Allerton Hotel on April 25. Eddie Katz, violinist, gave two recitals in Sterling, Ill., on May 10. Mary Moran, student of Mrs. Guerin was accompanist for the musical production, Gingham Girl of the Sinea High School on April 9. Norma Zuzanek, artist student of Lillian Power, was guest at the Chicago Woman's Musical Club on May 6. Oland Gaston, pupil of Merle West, recently won the All Chicago Contest for young Negro musicians. He appeared in a concert in the Civic Opera Building on April 25 and other recitals. On June 6 he gives a musicale for the students of Northwestern Medical School. Florence Gelerak, pianist and accompanist, student of Miss Cross was soloist at St. Hyacinth's Hall on April 25. Miss Gelerak also accompanied Ernest Lidou, violinist, Le Roy Barthalamew, pupil of Graham Reed, was heard at La Grange, Ind. His accompanist was Mrs. Barthalamew, student of Miss Clinton. Mr. Barthalamew is to teach at Camp Limber Lost in La Grange, Ind. Virginia Wenger, studying with Miss Margolies, appeared jointly with Herbert Berman, violin student on May 12. Jacobeth Kerr, pupil of Miss Margolies and Rudolph Ganz, played at the Musical and Cultural Club meeting in the Auditorium Building, on May 2 and again in Chicago on May 8.

Metropolitan Opera

(Continued from page 9)

Following training in Milan, he has emerged as a singing actor of full-bodied voice and stage poise, who knows how to underscore the tragic implications of a role graphically. He had four recalls with cheers after his splendid singing of the Prologue.

A large delegation from Pennsylvania was present for the debut of Thomas L. Thomas, auditions winner, who sang the role of Silvio. Though born in South Wales, this young baritone at twelve came to this country and studied with Oscar Seagle here and abroad with the late Jean de Reszke. His voice is a lyrical one, beautifully produced, but of rather light volume, and in his one scene with Nedda he had not great opportunity to display acting ability. He had several solo curtain calls. Sydney Rayner was a new Canio, excelling in his singing of the Lament, and in many ways embodying a compelling figure as the jealous harlequin, besides giving to his role dramatic and vocal powers of unusual sort. Beppe was efficiently sung by Lodovico Oliviero, whose offstage serenade registered strongly.

In the Mascagni opera, the cast included Rosa Tentoni as a vivid and vocally well trained Santuzza; and Anna Kaskas, a deep-voiced, alluring Lola; Mario Chamlee, returning to his old role of Turiddu and giving to it notably glowing accents (especially in the scene of farewell to his mother), if his pantomime at times seemed out of key with that of Miss Tentoni; Joseph Royer as an experienced, virile-toned Alfio, and Lucielle Browning as a competent Lucia. The chorus sang acceptably in both works, and Gennaro Papi led dramatic versions of the scores.

De Young Artists Active in Concert, Opera and Radio

CHICAGO. — Many young singers have studied in the Richard De Young studios in Chicago, where he teaches singing and Grace Grove, diction and interpretation. Out-

RICHARD DE YOUNG

standing among them are Marion Claire, now engaged in making her first moving picture in Hollywood, a musical play by Oscar Straus; Kathryn Witwer, featured by the Mutual Broadcasting system on its coast to coast network; Irene Wickler, "Singing Lady" of radio; Janet Fairbank, operatic and concert soprano, and Janice Porter, of the Chicago City Opera and radio. Master classes for the development of stage presence and interpretative power are held weekly in the De Young studios.

Boston Hears Joseph Wagner Works

A manuscript recital was presented by the Massachusetts Federation of Music Clubs (Mrs. Nelson W. Howard, president) at the Hotel Vendome, Boston, on May 9. Among the composers represented was Joseph Wagner, whose songs My Queen, Apparitions and Searching were sung by Camillo Girouard, baritone; Leonard Bernstein offered Mr. Wagner's Sketch Book for Piano.

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History of French Violin Makers Dates from the Eighteenth Century

Firm of Laberte and Magnié Has Long and Distinguished Lineage—Romantic Story of Research to Match Old Master Instruments Told by Marc Laberte

PARIS.—On one of his frequent visits to Paris, Marc Laberte, present owner and manager of the Laberte and Magnié violin manufacturies at Mirecourt, France, told me somewhat of his researches and work in the domain of string instruments.

"Yes," replied Mr. Laberte to my question, "my family has been established in Mirecourt since 1780. I am the fifth Laberte to continue our family enterprise, and my son Philippe will be the sixth. Mirecourt has been the centre of violin-making since 1732 when Duc François III of Lorraine gave the town a charter which consecrated the art of violin-making to our little domain, and less than fifty years later, one of my ancestors founded our business. Since then, it has been handed down from father to son, the same applying to our workmen. And that, I suppose, is why our instruments bear such an intimate relation to our lives and work."

"When I first came into this business," Mr. Laberte went on jovially (for he is one of the pleasantest conversationalists imaginable) "had I listened to certain reasonings, I should have contented myself with manufacturing ordinary commercial violins. But I wanted to create something—something fine to increase the reputation of Mirecourt and the house of Laberte. In order to do this, I worked and studied many years. First of all, I made a large and costly collection of violins and cellos of the greatest Italian masters. In company with chosen workmen, I opened, photographed, measured, and verified every detail of these instruments, to find out what constituted their tonal superiority. It was fascinating, and we often worked with baited breath while the 'table,' or back, of one of the violins was being taken off for examination.

OLD SECRETS OF INSTRUMENT MAKING

"After these studies, and after I had obtained the proper materials and discovered the secrets of the old varnish, a series of instruments I made proved to be a revelation. Aided by many virtuosos, who consented to play my violins and cellos, trials were made which proved beyond a doubt that my instruments compared favorably in every way with those of the masters which I had so carefully copied. As all our workmen are masters, have unlimited time in which to do their work, and are supplied with the finest material obtainable, it is my great satisfaction to be able to present to artists, students, and teachers of today, violins which meet the requirements of modern musicians and respond to modern concert-hall and studio exigencies."

With justifiable pride in his achievement, Mr. Laberte then showed letters and testimonials from great virtuosos, photographs of his workshops, his workmen, plates of his rare collection, and the highly attractive catalogue issued by his firm. In the latter, interspersed with photos and historical notes, are fascinating pages of violins, bows, cases, and other appurtenances of the fiddler's art.

RARE STRAD COPIED

"Here," said Mr. Laberte, disclosing a violin resting in its case, "is one of my finest models, a copy of a 1720 Stradivarius. Isn't it a beauty?"

A beauty indeed. Glowing in color, bold and graceful in design, and looking in every way what it was, a rare model. And how fondly Maitre Laberte handled it. The real love and reverence of the artist. . . . And he then drew his bow across the strings, the Strad quality, brilliant, mellow, warm, vibrant, or crystalline—as one willed—was immediately recognizable. Every string the acme of evenness in quality, and the instrument a delight to behold.

A magnificent, unique collection of instruments in the possession of Maitre Laberte, permits him daily to find new inspiration in the purest specimens of Stradivarius, Amati, Guarnerius, San Seraphino, Stainer, Nicolas Lupot, Ruggeri, Guadagnini, and others. "The artist, be he painter or sculptor, cultivates and develops his talent by studying the masterpieces of the great masters. In the same way the art of the violin-maker is perfected by making the finest old instruments serve as models, though this does not prevent him, as an artist, from having personal and original ideas," Monsieur Laberte added.

"Later on," the speaker concluded, "I shall tell you about some of the technicalities of the work—a most interesting subject—but for that, I hope to welcome you in Mirecourt, where I can show you the making of a stringed instrument from A to Z. It will be a pleasure, and in the meantime, not even *au revoir*, but *à bientot!*" I. S.

Eastern Educators Meet In Buffalo

Hindemith Plays in His Viola Work with Federal Orchestra—Guy Maier Appears—Choral and Student Programs a Feature

BUFFALO, N. Y.—The Eastern Music Educators conference, held in Buffalo, was a successful event. Among the enjoyable programs given that week, those of the Buffalo Music department in celebration of the one hundredth anniversary of music in the public schools, were outstanding in perfection of production, all under the leadership of William Breach, supervisor. The Community Service massed chorus was directed by DeWitt C. Garretson. Among the soloists, Randolph Weyant, tenor, of New York, made a fine impression, and, with Mrs. Weyant, pianist, gave a recital in Fosdick-Master High School. The Federal Music Project Orchestra, the Women's Chorus of State Teachers College (Ruth E. Spier, director), Dr. Howard Hanson conducting; the Rochester All-High School Orchestra, various towns' massed bands conducted by Edwin Franko Goldman of New York; the Schubert Male Choir of Brantford, Ont., with Major Henri Jordan, conductor and founder, and many other excellent organizations and soloists, gave pleasure during the week.

HINDEMITH WITH ORCHESTRA

The Federal Music Project Orchestra (Franco Autori, conductor) has given several excellent concerts with distinguished soloists. Guy Maier, pianist, of whom Buffalo is proud, played the Mozart concerto in E flat major, also an encore; Dr. Daniel Gregory Mason was present at the production of his symphony (No. 2, op. 30) in A major. Paul Hindemith, assisting artist, played his composition for viola and orchestra, Die Schwanendreher; and conducted his Mathis der Maher for orchestra.

After the last concert of the fifth season of the Sunday Evening Ensemble series, a musicale was given for Paul Hindemith at Nichols School Auditorium. The entire evening was devoted to Hindemith compositions, with himself as viola soloist and conductor; others partcipating were Cameron Baird, conductor, Margaret Adsit Barrell, Eva Rautenberg, Helen Durrett, Olive Gould, Fred Reed, Fred Caster, Louis Cheskin, Theodore Bonczek and the entire Chamber Music Society Orchestra.

The spring concert of the Choral Club was given in the Buffalo Consistory, with Harold A. Fix, organist and choir director, at the Central Park M. E. Church, as piano soloist. The chorus acquitted themselves creditably, and Mr. Fix's two groups of piano solos by Chopin and Powell had splendid musicianship, technic and interpretation.

The student program of the Chromatic Club had as participants many talented pupils of the following teachers: Patricia Boyle, Lucy MacDonald, Muriel Halliday, Harriet Spire, Otto Hager, Agnes Storck, Isabelle Stramahan, Isabelle Evans, Marguerite Davison.

Jessamine Long, soprano, Margaret Frye, pianist, and Ruth Bender, accompanist, were much enjoyed in a varied program for the Town Club.

Muriel Halliday extended invitations to a piano pupils' recital. Considerable talent and excellence of training were displayed.

Marion Priore's studio recital by some of her advanced pupils, brought a large audience to the Hoffman Piano Salon. An excellent quartet of women's voices and solos were greatly enjoyed.

Margaret Heintz' pupils gave a two-piano recital in her studio in the Trubee, Delaware Avenue. L. H. M.

EDITH KNOX,

concert pianist of Los Angeles, has been engaged to play the Liszt E flat concerto at the opening of the summer series on July 12 at Portland, Oregon, in the Multnomah Civic Stadium. Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Orchestra, is the conductor of this opening concert.

Grena Bennett Discusses Marsh Tour

Grena Bennett, of the music staff of the New York American, speaks enthusiastically of the Marsh Tour which takes in several European countries and music festivals.

"With music as the lure, combined with the old world charm of ten great European cities, a summer festival is planned by Marsh Tours of New York. For the past few years Americans have shown a new interest in the music festivals across the Atlantic and these have, in their turn, been given a new zest and inspiration through the efforts of some of the most eminent musicians in the world. Besides this harmonious appeal, the tour being arranged for early in July also includes visits to historical English places; to Holland and mediaeval Germany; a sojourn in Bayreuth where Wagner lived and worked in his beautiful Festspielhaus and the Wahnfried, closely associated with the composer.

"Arturo Toscanini's great musicianship has brought new glory to the festival at Salzburg; and after hearing his performance of operatic masterpieces, the Marsh Tourists are invited to see the splendors of Switzerland and the more modern wonders of the Paris Exposition before embarking on the return trip to New York."

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MUSICAL COURIER

Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer

Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK MAY 22, 1937 No. 2939

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

If Austria goes Nazi, as might happen according to recent signs, the Salzburg Festival is likely to lose Toscanini, Walter, and many of the usual American visitors. The little city ought to be given artistic autonomy.

Sir Thomas on Wasted Talents

The tendency of Sir Thomas Beecham to champion and excoriate has again been demonstrated in a recent address which he made in London before the National Federation of Music Societies. In this speech the English conductor was particularly critical of the lack of musical opportunities for young people in England, the measures regulating music passed by the legislators, and the omnipotent power granted to the British Broadcasting monopoly to control the musical expression of the country. He said in part, as quoted by the London Times:

"Everybody practices music in some form, whereas only a limited number—perhaps fortunately—practice any other form of art.

"Against this admitted fact is the most extraordinary anomaly—that our legislators, our leading men, all agree in either ignoring this art completely for the purpose of general culture and education or in pouring contempt and ridicule upon it on every possible occasion.

"Nowhere can young people be educated in music so well, so thoroughly, so humanly as in the great colleges of London. But . . . what have these young people to do when they leave the colleges?

"Unlike the continental countries, you have no opera and very few orchestras. Where, then, do they go? I am sorry to say a good many of them go into the British Broadcasting Corporation, from which they rarely emerge and where they are never heard of again. This is another instance of the wisdom of the Legislature. Here you have a great institution with immense means and a large revenue called into existence by the will of the people—the will of the people being that for three-quarters of the day the B. B. C. should relay over the invisible wire the biggest nonsense to be heard in music.

"It [the B. B. C.] has been given a monopoly of the air, and what should be an almost negligible quantity in the great musical life of the country is becoming the most powerful single element of musical purpose and accomplishment and influence in the world.

"Never has anything approaching this piece of lunacy ever been accomplished in any country—to hand over to a public institution such enormous powers, such monopolistic plans and such gigantic force for good or evil.

"That great force which has made the music of this country in the past, which is making it now, and which will go on making it, will continue long after these ephemeral bits of flippery have passed away forever. These musical toys [referring to gramophones and wireless] have a very short life, and that, I think, will be to you as well as myself the greatest and most substantial comfort."

Perhaps one is inclined to feel that the Beecham comments on the short life destined for radio are short-sighted and somewhat marked by personal pique. But this musician is right when he finds the source of musical activity and endeavor in a great, welling natural urge for expression that is as old as any race and as permanent. Thus, new inventions come and go, whereas the lyrical faculty is something inherent in man.

While in the United States radio is no public monopoly licensed by the government, for the support of which listeners are taxed, there is here also a certain tendency for the better talents among the young musicians to be drawn into its capacious maw. The same danger exists that, because of a dearth of other opportunities for the young singer and player coming out of the conservatories and music schools, they will be put to the chain-gang service of grinding out so many light selections per hour. From this type of servitude, attrictively remunerated and often calling for little constructive effort in the development of one's art, there is too little opportunity, as Sir Thomas said, "to emerge."

Although many of his remarks have little or no application to affairs on this side of the water, there is a kernel of truth of universal relevance in these sayings of a musician of the older school, aghast at the cheap and gaudy chariot to which the musical Pegasus is too often hitched.

Tschaikowsky and Debussy

Edward Lockspeiser, writing to the New York Times from London, devotes an article to the third and final volume of the letters between Tschaikowsky and Mme. Nadejda von Meck. This generous patroness who maintained with the composer a correspondence lasting a number of years, and awarded him a pension, with the agreement, however, that they should never meet, was also for a few years the benefactor of Debussy The French musician, between the ages of seventeen and twenty, spent several summers at the estate of the von Meck family, where he was rather patronizingly treated as "the little Frenchman" and did musical service as pianist and teacher in the train of the wealthy Russian widow. But he never captured the active interest or emotional fixation of Mme. von Meck in the sense that his Slavic colleague did.

The final volume of the Tschaikowsky-von Meck letters are of especial interest as clearing up the precise status of Debussy in the Russian woman's esteem and also his attitude toward Tschaikowsky and the lady. The earlier volumes have brought to light, with almost painful intensity, the fact that the Russian composer played a somewhat fawning and insincere role. Thus, on the one hand he flattered Mme. von Meck in phrases which protested that her "love and sympathy have become the cornerstone of all my existence," while a short time later he wrote to his brother that her presence in a neighboring town was like "a spoonful of tar in a barrel of honey." (Of course, it is known today that Tschaikowsky was temperamentally incapable of returning a woman's love.)

The fact is also brought out rather strongly that Mme. von Meck had a very superficial view of the musical merits of Debussy, and there is more than a hint that Tschaikowsky did sense them rather more accurately but was careful not to enlighten her. Perhaps she could see only the merits of her idol.

Concerning this phase of the correspondence Mr. Lockspeiser writes:

"In 1882, for the third year in succession, Debussy spent the summer with the von Meck family. Here is what Nadejda writes to Tschaikowsky in August, 1882, from Plechtchevo, her estate near Moscow:

"'Yesterday, to my great joy, my favorite Achille Debussy arrived. Now I shall hear a lot of music, and he will enliven the whole house. He is a Parisian from tip to toe, a typical gamin, very witty and an excellent mimic. His imitations of Gounod and Ambroise Thomas are perfect and most amusing. He is good humored, pleased with everything and entertains us enormously. A charming nature.'

"They are together in Moscow and journey from there to Paris and Vienna. Yet, strangely enough, in the long and detailed correspondence that covers this period, the 'favorite' Debussy is hardly referred to again. Why not? There are good reasons for suspecting that her silence was due to the fact that Debussy did not share her adoration of Tschaikowsky, at least not blindly, as she might have wished him to do. When he has left, she tells Tschaikowsky that 'that little French pianist particularly admired your first symphony and always used to ask: "Why did Monsieur Tschaikowsky change his style?" Is that not evidence that the latter, more characteristic Tschaikowsky did not appeal to Debussy?

"Moreover, Mme. von Meck sought only to pay homage to her idol in the most extravagant terms, and would not have mentioned Debussy unless she was able to quote some pretty compliment from him. . . .

"There was no fear of Debussy kowtowing to Tschaikowsky, nor of his becoming a party in the deceitful relationship with Mme. von Meck. In fact this record of his association with her is, by its very reticence, a further proof of his remarkable independence of mind. She, however, at the time of Debussy's success at the Prix de Rome competition, sought for some reflected glory.

"'Did you happen to read in Le Figaro (she writes to Tschaikowsky in 1884) that that little Frenchman, Achille Debussy, who spent several seasons with me, won the Prix de Rome with a composition on the text of L'Enfant Prodigue? It is being very highly praised. I am not surprised, for he is a very gifted boy, and having spent so much time with me, he was able to widen his outlook and improve his taste by becoming acquainted with music in other countries. This wider knowledge has served him very well.'

"Clearly, these remarks were made with the object of flattering herself. But Tschaikowsky could see quite well that he had not to do with a Pachulsky; and he replies curtly, almost rudely, in a postscript: 'Am very glad that Bussy won the Prix de Rome.' That is the last mention of Claude Debussy in this strange correspondence."

A remarkable trio is this one, the morose, temperamental Russian, and the artistically sensitive, mentally independent Frenchman, moving in the ambience of the high-minded but emotionally repressed widow of a German railroad magnate, who found in music (and perhaps in worship of the man who made it) a means of sublimating the pent-up passions of a lonely, though luxurious life. The twentieth century could hardly give birth to such a comedy, but in the nineteenth some of the choicest products of art arose from the fact that plain speaking was taboo and expression had to be achieved through difficult and ambiguous processes of the soul, that often took shape in some gossamer creation of poetry, painting or music. It may be better for those art-lovers who have come after, that Wagner's Mathilde had a conventional husband, but reading about some of these mental involvements makes for sympathetic amusement among "emancipated" souls of the present day.

Skiing at the Pops

Things have gone picturesque in a big way up at the Boston "Pop" Concerts, for according to reports from the Hub City Arthur Fiedler's men of the Boston Symphony Orchestra have been competing with yodelers and ski-jumpers. And all to the upliftment of spirits for those who are privileged to sip and munch while the orchestra and its soloists perform.

The New York Times, quoting, no doubt, from some unnamed correspondent down East, has this to say about the sacrilegious doings in Symphony Hall:

"The Boston Symphony 'Pops' have gone cabaret—that is, potentially. This was manifested last Monday when a Tyrolean night was a featured program. So far as the Tyrolean part of the program was concerned, it consisted mainly of an exhibition called the Slalom—no more or less than a form of indoor skiing. This was made possible by the building of a runway beginning in the northeast corner of the band stand, running obliquely to the conductor's stand, and thence on an incline and a straightaway through the middle aisle to the rear of the auditorium. An added attraction, peculiarly Tyrolean, was a pair of yodelers. Together, these made a fairly good resemblance to what is known as a cabaret show. While it was somewhat new to the usually staid and solemn listeners to music, nevertheless the audience which packed the auditorium received it with screams of delight, and howls of laughter from the masculine part of the audience. Possibly, the entertainment may have stemmed from the successful 'Gay Nineties' of previous years. It was clearly an up-to-date phase of Arthur Fiedler's progress in modern musical programs, although in addition, the musical numbers were of the familiar type known to patrons of the 'Pops.'"

One can see all kinds of possibilities in the practice—should it become widespread—of putting up ski-runways in Carnegie Hall or the Metropolitan Opera House. The Snow Maiden could doubtless be put on with greater verisimilitude, as also the skating ballet in Le Prophete, or the duel scene in Eugen Onegin. But too much whizzing down the inclines and around corners might become distracting in the midst of a Mahler symphony scored for a thousand throats and instruments, or even among the thunders of a Sibelius ode to nature. We think the Bostonians will probably see the value of mending their ways as the autumn comes on, and things will probably be staid and decorous again when Sergei Koussevitzky begins his severe ministrations in the same emporium.

VARIATIONS

By Leonard Liebling

Many worthwhile letters are being received by this department, but most of them are too long to permit publishing them all.

Greatly to my regret, lack of space forces me to make super-selection of the material. To those persons whose excellent missives remain unused, I would say, in the traditional language of polite rejection slips, that "the non-appearance of your contribution by no means implies lack of merit."

I have heretofore asked correspondents to take pity on the single page at my disposal, and to make their missives short. However, they keep on merrily with their generous abundance. For the future I must ask them to limit their letters to 200 words. After today, only in rare cases will an exception be made to that ruling.

Here then, is the farewell of lengthy screeds and its good nature and amusing informativeness are highly valued by Variations:

2320 Broadway
Great Bend, Kansas
May 1, 1937.

Dear Variations:

It has recently occurred to me what a delightful thing it would be to criticize a group of critics. Since I have found the critics of the Musical Courier especially representative of critics at large, I hope you will forgive me for choosing your initialed gentlemen for victims of my malicious thought. For the following observations I offer no apology, no excuse, and but remind them how fortunate they are to be (on most occasions) on the right end of this giving and taking of criticism.

Since C. C. B. who writes from Kansas City is the nearest of those in question to my present residence, let us consider him at the outset. In him we have the true scholar (even though he is from K. C.). Music arouses in him an inane urge to unearth bits of quaint learning. From him we have the conductor "take the bow" and conduct "sans score." But withal, he quite commendably avoids trite phrases and coins his own adverbs and adjectives like the true scholar —witness his own (I presume) term: "Beethovenesque." Undoubtedly he is a tried disciple of Roget. Even our friend M. L. S. would concede, I believe, that C. C. B. is not half bad for a Westerner.

And since M. L. S. is thus brought to mind, it might be well for him to realize that the days of the supreme Eastern sea-board have for two centuries been past. In regard to this, I quote from an article by M. L. S. in the January 16 issue of the Musical Courier: "Now that practically everybody (we speak for the Eastern seaboard) is laid up with the flu, radio is at the top of its powers as a boon for the bed-ridden." Where M. L. S. is located I am not certain but would wager odds that he's a New Yorker. It is just possible that although his radio reporting is quite good at times and although he employs fair humor, if in places bland, M. L. S. might at some time appreciate a kind word even from a Kansan (Kansas for his information, even though it lies outside the Eastern seaboard, entered the Union in 1861).

From Boston we have A. W. W., one of those comfortable persons who does well but has nothing exceptional to offer one way or the other.

Philadelphia's M. M. C. amuses me consistently with his devotion to the word "clever." It has been my experience that in every article this gentleman (or lady) pens, the word, "clever" or "cleverly" always appears. The other day I thought I had something when I waded through a two-page criticism of M. M. C.'s without finding his trade-mark, but was bitterly disappointed when I found in the last statement that the entire program was "cleverly arranged."

But then, our Pennsylvanian is not reduced to this one modifier, for another of his sports is to exhibit a string of thesaurus-type adjectives extending two lines or more. What with his "definite," "colossal," "splendid" productions we have also a bit of adverse criticism and always an added importance attached to the response of the audience.

A virtual epicure is R. D. from Chicago. Music to him is one great feast; musical programs are appetizing menus which provide enticing tid-bits of savoir faire. His musical appetite is indeed whetted by the deliciousness of delicate organs, and when one presents a palpable passage mounting to a veritable fracas of fozy tones he is filled with a luscious sensation of exuberant well-being. Indeed, our Apicious is also astounded and thoroughly appalled at any "hackneyed expression" for "long live all abstinence from triteness."

G. R. from Rochester offers a not too-unusual style. He seems to overwork the word "highly" and I suggest that he and M. M. C. pool their adjectives, discard for the time the "clever" and "highly," invest in a revised Thesaurus and spend some concentrated effort on a final polishing of articles with a Crabb's.

C. S. has met so whole-heartedly with my approval in recently upholding my lasting belief that the Magic Key program of the N.B.C. is totalling missing the point, that I have since believed everything he chooses to say. Moreover he says it all with that dash of humor so essentially lacking in some. Real criticism which is explained and hence convincing.

I was most interested to hear that R. D. S. of Los Angeles heard a performance of several "guitar solos beautifully done." No doubt another of the unusual occurrences in California. He redeemed himself somewhat in a following statement that "most Mexican music is simply a milk and water version of Italian opera."

Notwithstanding the above casual observations, I quite agree with your article of the March 20 edition of the Musical Courier: "Are Music Critics Necessary?"

In fact, I am in hearty accordance with the statement that "Music critics are employed by newspapers because there is . . . a section of the public . . . which likes to read criticism of music, while it is by no means averse to seeing presumptuous musical persons taken to task for inefficiency or malinterpretation." Your writer further points out that musicians need the spur of criticism. Might it not be a possibility that occasionally even music critics need that spur of criticism?

Sincerely yours,
JOAN BONDURANT.

* * *

The foregoing reminds one that criticism is among the favorite indoor sports of musical circles, as these succeeding paragraphs emphasize once more.

In the Herald Tribune recently, Lawrence Gilman reviewed interestingly and sympathetically the new book, A Key to the Art of Music, by Frank Howes, an English musician, who devotes some of his pages to the subject of musical criticism.

From Mr. Gilman's quotations and comment, one gathers that Mr. Howes defends the usefulness of criticism, but reminds readers that it is always one man's opinion. That is why, he adds, critics' views come into conflict so often, but the public should remember that commentators on other departments of life also rarely reach unanimous judgments.

Mr. Gilman's own definition of the function of the critic is illuminative:

It is almost impossible for the average professional musician to achieve the detachment and objectivity which would enable him to realize the truth that the critic's real responsibility is not to the creator of music or the performer of music, but to that portion of the listening public which reads the critic's deliverances, and which has a right to assume that the critic is his deputy—hearing, appraising, and reporting from the vantage-point of special knowledge and preparation and experience.

So keen a thinker as H. L. Mencken indorsed the foregoing estimate when, in disagreeing with the Spingarn theory of "creative criticism", he wrote that "the word 'creative' is a bit too flamboyant for the right sort of criticism . . ." and continued:

In this emergency, I propose getting rid of the misleading label by pasting another over it. That is, I propose the substitution of "catalytic" for "creative," despite the fact that "catalytic" is an unfamiliar word, and suggests the dog-Latin of the seminaries. I borrow it from chemistry, and its meaning is really quite simple. A catalyzer, in chemistry, is a substance that helps two other substances react. For example, consider the case of ordinary cane sugar and water. Dissolve the sugar in water and nothing happens. But add a few drops of acid and the sugar changes into glucose and fructose. Meanwhile the acid itself is absolutely unchanged. All it does is to stir up the reaction between the water and the sugar. The process is called catalysis. The acid is a catalyzer. Well, this is almost exactly the function of a genuine critic of the arts. It is his business to provoke the reaction between the work of art and the spectator. The spectator, untutored, stands unmoved; he sees the work of art, but it fails to make any intelligible impression on him; if he were spontaneously sensitive to it, there would be no need for criticism. But now comes the critic with his catalysis. He makes the work of art live for the spectator: he makes the spectator live for the work of art. Out of the process comes understanding, appreciation, intelligent enjoyment—and that is precisely what the artist tried to produce.

The whole discussion, a venerable one, resolves itself into no conclusions acceptable to everybody. Critics we have had almost since the art of music began, and critics we shall have as long as it lives. Some read them for suggestion, some for instruction, others for entertainment—when they can find it—and the remainder for disagreement. The large majority of the last-named are professional musicians.

It is a trite saying, but the more some of us read past and contemporary criticism, the deeper becomes our conviction that there are only two correct and enduring critics, Time and the Public. Between them, critics, the middlemen, usually are flattened in the end.

* * *

Apropos therefore is G. K.'s considerately short news clip and comment, which he captions, "Snake As Music Critic." He writes: "Aboard the steamship City of Eastbourne, arriving in New York from Calcutta, a python was carried as cargo, and it escaped and slid joyously around the deck, the crew all seeking places of refuge. The problem took on serious character until the captain remembered that snakes are charmed by music. He sent for the engineer, Albert Phayers, an amateur violinist, who brought his instrument, and from a safe distance performed Rubinstein's Melody in F. The intelligent reptile listened for a few moments and then went soundly to sleep, whereupon it was easily pushed into its box."

* * *

Walter Winchell, of the Daily Mirror, quotes some definitions of critics, sent in by his readers—who are brief correspondents. Some of the cracks:

"A critic is an embalmer without a license . . . A legless man who teaches running . . . A person with a chip on his typewriter . . . Dog bites man . . . Sleeps through a performance and reviews his nightmares . . . Whose mind is as sharp as a razzer . . . A barbed wire on the fence of life . . . Flat tires on the cars of creators."

* * *

Two more short gifts to Variations are these:

Baltimore, Md.
May 14, 1937.

Dear Variations:

The Man Without a Country being in the limelight at present, recalls that I knew Damrosch when he was a horse and won the celebrated Preakness Stakes at Baltimore in 1916. And by the way, Rheingold won the same race in 1915.

Racily yours,
RALPH KARNER.

* * *

Chicago, May 16, 1937.

Dear Variations:

The newspaper cables inform us that King George of England conferred the title of "Sir" on Arnold Bax, the composer.

In America, a composer is called "Sir" only by a headwaiter, colored railroad porter, or usher at a movie palace. (If I'm wrong, please correct me.)

Very truly yours,
PESTBROOK WEGLER.

* * *

Hans Hess, Chicago cellist, has a fine Carlo Bergonzi example. During the artist's recent Southern tour, a newspaper mistakenly said that his (1741) knee-fiddle was made in 1761. After the concert, a local date-hound (there is at least one in every community) asked the cellist, "How could Bergonzi have factured the cello in 1741 when he died in 1755?" Quick as *prestissimo*, Hess replied, "I have always thought the instrument was made in Heaven."

* * *

A real benefactor of the human race is Herman Silverman, living at 47 East 21st Street, New York. He takes flute lessons from John Amans (of the Philharmonic) and practises in a secluded little dell near the Zoo in Central Park.

* * *

The way many of them play it, Rimsky-Korsakoff's famous *morceau* ought to be called "The Fumble-Bee."

* * *

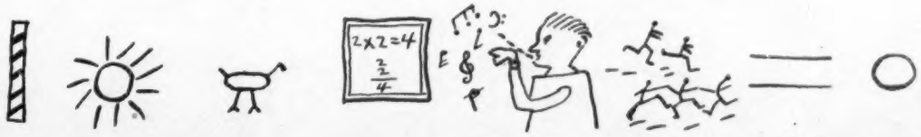
"Salome's Liebestod" isn't a bad title, either.

* * *

In ancient Mesopotamia, the University of Pennsylvania has been making scientific excavations which recently yielded amazing finds. One of them, at Tepe Gawra, revealed the oldest musical instrument yet found, dating back at least 6,000 years. In that prehistoric era, the Mesopotamians made their music with shepherds' playing pipes, one of which was uncovered in the grave of a child, "clutched in its tiny hand in the very position in which the little musician was buried 6,000 years ago, or 1,500 years before the harps of the royal tombs of Ur were to be brought to light."

The U. of P. diggers also mention nearby hieroglyphics which so far have been undecipherable. What do they mean, undecipherable? Just because they seem to be neither Chaldean nor Babylonian? The Musical Courier hieroglyphic experts examined photographs of the mysterious picture-writing, and found no trouble in translating their meaning. Appended is a reproduction of the hieroglyphics.

Reading from left to right, the pictures say clearly that the Tepe Gawra child (palpably a male) was not different from many youngsters of our own time who hate to practise on musical instruments. You will note from the report, that the exhumed figure did not hold the pipe lovingly or even affectionately, but "clutched" it. Therefore the picture-text tells that the little player is offered a stick of peppermint candy, which he refuses, saying that it is a sunshiny day outside, with birds singing; that he has done his school lessons in arithmetic; hates music (observe the lad spitting at the musical symbols); and would like to join the other boys roistering in the street (cleverly indicated by the two straight lines) and play ball with them.



All these darned relations of mine are getting much too active. That Southern belle cousin of mine in Cincinnati sent me the attached letter right after the Cincinnati Festival. That you may see the kind of relatives I have, please cast your eyes over this scathing *billet doux*.

Cincinnati, Ohio

Dear Simon:

Because your lurid publication sent René Devries from Chicago to cover our May Festival here, you've got your poor Lilibel into all sorts of trouble. You see—although you probably never knew it—I met Mr. Devries a number of years ago, and since I felt I knew him and since he was an Associate Editor of the same paper you write for, I tried to re-introduce myself to him. Of course, I'd told all the girls before Mr. Devries came that I was a very close friend—and that's where I got myself in bad, if you known what I mean.

Although I've known Marie Dickoré, the Musical Courier correspondent here for years—and it now seems too intimately—I assure you I never was so embarrassed in my life.

It seems that, inadvertently, I promised to introduce Mr. Devries to lots of my friends, but I couldn't get to him to say hello. Marie Dickoré just hid him—that's all I have to say. Instead of trotting him around during the promenades of the concerts she kept him in his seat, the meany. I didn't even get a glimpse of him, and it's no fair, now don't you think so? Maybe Marie had no control over Mr. Devries, but I for one think she might have used her wiles on him for all our curiosities. And besides it made me lose face so badly, now didn't it? And when I'd meant so well, too.

I hear from sources that I know must be telling the truth that she and Mr. Devries even attended Gene Goossens after one of the concerts and partially valeted him. Helped him put on his watch and chain and tie a new tie. That's much too forward a thing to do. Don't you agree with me?

Someone told me that Marie Dickoré is going around saying that it was more difficult to manage René Devries than the time she chaperoned one hundred and ten University of Cincinnati Glee Club boys and girls to New York. Frankly, I don't believe it. Either that Devries is hard to manage or that Dickoré said such a thing, even though I'm a wee bit sore at her. In every city there's lots of cats, and this one has its share. So there.

I wish you could have been at the Festival, though what I should have done with you—as I once said before—the Lord only knows. The people here even paid two dollars for standing room to hear Melchior, Flagstad, Rethberg, Meisle, Huehn and Pinza sing their Wagnerian stuff on Saturday evening. But the In and About Cincinnati Music Supervisors Club put over a good one. They heard Melchior sing all for the price of a good luncheon. That crowd is very patriotic and so they always sing America before sitting down to eat. Naturally the Melchiors—Kleinchen included—sang, too. They say the supervisors almost forgot to sing themselves, they were so excited. I'm betting Melchior sang la-la-la. Do you think he really knew the words? I'm sure I couldn't remember them.

Gene's opera Judith was swell and I've got a bad case on Molitore. What is a "baroque" costume? The Enquirer's critic called Rethberg's dress that. You don't think he meant "rococo," do you?

I will say, Simon, if you'd been here you could have had a great time at all the parties, doing your stuff. Though I'll grant that hiding behind tables and curtains and eating everything in sight might have been a bit disconcerting to me in after life, as much as I appreciate your playful spirits.

But you wait till I get hold of Marie Dickoré for high-hatting me when she was managing René Devries around. Minna Hoffmann and her gang have it in for her, too. At the Cincinnati Trio concert last Sunday, after Devries left, they'd have torn her hair out if it hadn't been for Ary van Leeuwen and Fritz Buch's protection.

Tell me, what charm is it that René Devries has that other men haven't? Why do the women try to rush him so?

Always your
COUSIN LILIBEL

Dear Lilibel:

Fight your own battles, my girl. Simon Snooper withdrew from all feminine fray after the War of the Roses. The memory of that engagement left an indelible impression (some day I'll show the scars; and they aren't pretty). Discretion is the mother of all masculine protection.

Your last question I cannot answer. There's a trick in it somewhere.

Cordially,
SIMON SNOOPER

* * *

By underhanded methods I learned of the dress rehearsal at the Met of Damrosch's opera The Man Without a Country, so I sneaked into the darkened auditorium a week ago Tuesday afternoon and hid under a seat way up front. To my amazement, I discovered quite a crowd of familiar people all around me. And every one of them was a hard-boiled critic of some kind or other in the musical world. There were kind ones, bad ones, gentle ones, malicious ones and a few members of the feline species.

I trembled to think what an ordeal it must be for Walter to conduct his virgin score for such a gathering. But I shuddered unnecessarily, for he didn't seem to mind a bit. When Helen Traubel and Arthur Carron forgot their parts in the middle of an ardent love scene, Walter broke into song and supplied the missing phrases. If you have ever heard any composer sing, just imagine the worst creative voice of that ilk, and add ten sour notes. That's the nearest identification I can make, hampered as I am by not being able to give you an exact imitation.

When the battle scene raged loudly and boom-booms went off bang on the stage, Walter yelled, "That's enough! There are too many shots. Stop it, stop it!" Even when he was told that the noise was not made by the stage crew, but came from a real thunder shower outside, he still wanted it stopped.

When a trumpet played a false note, he shook his fist at the player; but grinned with delight when the next trumpet passage was sounded skilfully.

The critical audience listened absorbedly and commented audibly during the intermission. Since you have read all the reports in the newspapers, I shan't repeat the remarks I overheard. Everyone agreed, however, that the Metropolitan, now having a perfect SS Pinafore stage set, should go Gilbert and Sullivan. I hope I'm asked to do Buttercup—I'm really awfully good in the role.

* * *

Lucie Rosen played the theremin with a string quartet of Philharmonic members and Dr. Hans Bernstein acting as pianist at her home one afternoon last week. Since her butler was ill that day, I officiated for him and was delighted to see that such musically surfeited individuals as Francis Perkins, Claire Reis, Hans Scholz and his wife, Carl Engel, Horace Johnson, Mrs. Bernstein, Professor Theremin himself, Mary McCoy and Mrs. Perera got all excited and happy over the musicale. Lucie certainly makes that old refrain There's Music in Air come true, even if she plays Bach and Stravinsky.

MUSIC CRITIC: *"I don't care WHAT you say, Gabriel. You're no good at all if you can't play Bach."*

I SEE THAT

Winifred Cecil, American soprano of concert and radio, left New York for Italy on May 8. Miss Cecil goes to Rapallo for summer study. She will be in Milan one month and then go to Salzburg, returning to the United States in October.

* * *

Thelma Spear, soprano, will be one of the soloists at a benefit concert at Town Hall, New York, on May 26.

* * *

Bruna Castagna, contralto of the Metropolitan Opera, gives a recital on May 30 in Bridgeport, Conn., under the auspices of the Dante Chair of Italian Culture.

* * *

Gina Pinnera sang Grace Austin's You Are the Light at her New York Town Hall recital on May 18.

* * *

Fowler and Tamara, international dancers, concluded their tour of forty-two concerts in the United States and Canada, after which they left for Mexico City.

* * *

Ernst Hoffmann's plans include the conducting of Boston performances of Butterfly, Hänsel and Gretel, Pagliacci and Carmen during July. Mr. Hoffmann is conductor of the Houston (Tex.) Symphony Orchestra.

* * *

Herbert E. Worthington presented three concerts in East Hampton, N. Y., this season. The artists for February 17 were Genevieve Rowe, soprano, Edwin Orlando Swain, baritone, with Theodore R. Webb, accompanist; March 17, Paula Heminghaus, contralto, and Thomas Richner, pianist; April 14, Stella Yeamans Hobson, contralto, Marjorie Cramton Tower, violinist, and Charles King, pianist.

Dr. John Warren Erb Leads N. Y. U. and Lafayette College Events

Dr. John Warren Erb conducted the Symphonic Orchestral Society of the department of music education, New York University, in a concert on April 28. The soloists were Willard MacGregor, pianist, and Milton Berman, violinist. Comprising the program were the Prometheus Overture of Beethoven, the adagio from Bruch's second concerto for violin and orchestra, On the Steppes of Middle Asia (Borodin), and the Mozart twenty-first concerto for piano and orchestra in C major.

On April 29, Dr. Erb directed the festival concert of the Musical Arts Chorus of the Y.W.C.A., assisted by the Lafayette College Glee Club, in the High School Auditorium, Easton, Pa. Frances Lawall, soprano, and Hollister M. J. Ruch, baritone, were soloists, and the accompanists, Charles E. Straub and Thomas Edwin Yerger. The feature of the program was the first performance of the Lake Placid prize choral composition, the cantata, The Temple of Peshawur, by Dr. Otto Wick, performed by the soloists and the Musical Arts Chorus. The Musical Arts Chorus then sang music of Bach, Handel, Lully, Hugh S. Robertson, Rachmaninoff and Andre Kopolyoff; the glee club followed with numbers by Bach, Palestrina, Leoni, Irish and Russian folk songs; the two combined in the choral from Die Meistersinger and items by Dett and F. Melius Christiansen.

Alton Jones to Teach at Juilliard Summer School

Alton Jones, American pianist, will teach in New York at the Juilliard Summer School for six weeks, beginning July 12.

Since his concert debut in 1925, Mr. Jones has become known as an artist and teacher. In addition to his regular series of studio musicales during the season, members of his class have made many recital appearances.

In New York, pupils of Mr. Jones have appeared this season at Town Hall, the Barbizon-Plaza, Steinway Hall, Three Arts Club, the Barbizon Club, Parnassus Club and the MacDowell Club. Out of town appearances include Toledo, Ohio, Waterbury, Conn., Ridgewood, N. J., New Haven, Conn., Hartford, Conn., and Denver, Colo. One of his pupils has been engaged for a series of concerts in Puerto Rico and another leaves next month on a South American tour.

Mr. Jones will give a recital in the Juilliard series of concerts on July 20. His next New York Town Hall recital occurs on January 22, 1938.

Stainer Work Sung in Stamford, N. Y.

John Stainer's The Crucifixion was sung in Stamford, N. Y., on Palm Sunday in a Union Choral Service at the Stamford Opera House, conducted by the Rev. Gordon B. Fear. Herman LaTour was the tenor soloist, and Mr. Fear took the baritone parts. A chorus of forty participated, accompanied by G. C. Wirtz. This was another of the annual, undenominational services which Mr. Fear has arranged in Delaware County since he came here five years ago. This year was the first time the event had been held in Stamford. The chorus came from six villages of the vicinity.

Viola Steimann in Songs from Shakespeare

Viola Steimann gave her program of Songs from Shakespeare at the Bronx Woman's Club on April 23, before a capacity audience. Miss Steimann used many old settings, tunes which were composed in Shakespeare's own time, as well as modern melodies, and interspersed her groups of songs with concise but informative remarks concerning them. Contrary to local custom she was recalled until she ceded to the demand for encores. Miss Steimann is an artist from the studios of Hildegard Hoffmann Huss. She will be heard in her own recital in Manhattan next season, as well as in numerous club engagements. S. R.

OBITUARY

Mrs. Charlotte Small Babcock

WEST ORANGE, N. J.—Mrs. Charlotte Small Babcock, pianist and musical manager, died on May 9 in this city at the home of her sister, Mrs. S. H. Rollinson. Mrs. Babcock was the widow of Edward C. Babcock, an official of the Adams Express Company. Born here, she was a piano pupil of Dr. William Mason and Xaver Scharwenka, and in theory of E. M. Bowman. She maintained a studio in Carnegie Hall, New York, for forty years, and directed the International Musical and Education Agency, a bureau for the engagement of young artists, organists and teachers. Surviving Mrs. Babcock, besides Mrs. Rollinson, is her daughter, Mrs. Dudley Buck, wife of the vocal teacher of Chicago. R. A.

Mrs. Carlo Giorni

LOS ANGELES.—Mrs. Linda Giorni, former concert singer, died here on May 12. She was the widow of Carlo Giorni, Italian landscape painter. Mrs. Giorni was born in Philadelphia, Pa., seventy-six years ago, the daughter of Theodora and Serena Bergner. She studied piano and singing in Europe. She was resident in Rome for thirty-five years, where she was active as a concert singer and teacher of voice. She is survived by two sons, Aurelio Giorni, composer and pianist of New York, and Marcello Giorni, of Los Angeles; a sister, Mrs. C. E. de M. Sajous of Philadelphia, and five grandchildren. B. D.

COMING CONVENTIONS

MAY

May 20 and 21.....Louisville, Ky. .....Kentucky Federation of Music Clubs
May 20 to 22.....Rockland, Me. .....Maine Federation of Music Clubs
May 26 .....Torrington, Conn. ...Connecticut Federation of Music Clubs

JUNE

June 1 to 3.....Portland, Ore. .....Oregon Federation of Music Clubs
June 11 to 13.....Butte, Mont. .....Montana Federation of Music Clubs
June 14 to 16.....Hotel Roosevelt, New York City....Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29.....Hotel New Yorker, New York City....Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31.....Pittsburgh, Pa. .....Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938.....St. Louis, Mo. .....Music Educators National Conference (Sixth Biennial Meeting)

New York Concerts

MAY 11

Emily Moretto On Tuesday evening Emily Moretto, soprano, was presented at Town Hall, singing a program chiefly of operatic arias. She was first heard in selections by A. Scarlatti, Godard, Hauerback-Friml, Gounod, Verdi, Puccini, and Leoncavallo. Her closing numbers were short subjects by Vittorio Giannini, Landon Ronald, Frank Cantelmo and P. A. Tirindelli. The assisting artist was Vincent Sorey, violinist, who played Ciaccona (Vitali), Danza Andalusia (Sarasate), and Souvenir of Moscow (Wieniawski). The accompanist for both artists was Alfred Antonini, who added Rachmaninoff's prelude in C sharp minor as his contribution to the occasion.

Miss Moretto has a voice of pleasing, youthful quality. However, her vocal equipment requires further development, especially on her top notes, which lacked fullness and tended toward metallic timbre. Her stage presence was commendable and her musicianship capable. Mr. Sorey was applauded for his offerings, as was Mr. Antonini for his fine piano work.

Oratorio Society of New York A singularly impressive setting for the performance of Bach's Passion According to St. Matthew, by the Oratorio Society of New York was provided by the Cathedral of St. John the Divine. The two sessions, at 5:30 and 8:30, were attended by a capacity audience of distinction, with many standees. Albert Stoessel conducted Bach's sublime oratorio, performed by the chorus and orchestra of the Oratorio Society, assisted by the following soloists: Ethyl Hayden, soprano; Lucielle Browning, contralto; Frederick Jagel, tenor, and Julius Huehn, baritone, the latter three of the Metropolitan Opera; and Gean Greenwell, bass-baritone. All the soloists were effective in their roles, although the vast spaces of the cathedral imposed severe acoustical handicaps on the singers and at times also on the chorus. The choral performance excelled in the beautiful chorales, some of which were sung by the Choir of the Cathedral (Norman Coke-Jephcott, director) and also in one case by the audience. Mr. Stoessel built up the imposing structure of the Passion with dramatic felicity, and the concluding choruses were outstanding in tonal beauty and poignancy. The instrumental playing was of fine suavity and expressiveness, the ensemble including among its soloists Georges Barrere, flute; Charles Lichter, and Frederick Dvonch, violins; Alan Schulman, cello; Hugh Porter, organ; and Harrison Potter, piano. The gathering was reverent and impressed. Undoubtedly, this hearing will be followed by others in the same place.

MAY 12

Marian Anderson A final New York recital of the season was given by Marian Anderson in Carnegie Hall before a large throng. With Kosti Vehanen as a dependable piano assistant, the eminent Negro contralto ranged through a large variety of music from the older Italian classics to folk numbers. She began with airs of Cesti and Handel, sung with chaste stylistic poise, then gave notable breadth and nobility to Gluck's Divinités du Styx. The more intimate revelations began with Beethoven's Wonne der Wehmut and Mit einem gemalten Band. She reached interpretative heights with Schubert's Der Tod und das Mädchen, Wohin, Der Erlkönig and Ave Maria (the last sung as encore, with superb lyrical restraint and devotion). In Death and the Maiden, the variety of vocal coloring, including the frightened outburst of the girl and the sepulchral voice of Death, were consummate achievements. Debussy's Air of Lia seemed less well suited to her style. In the latter half Miss Anderson gave Amuri by Sadero, Obstination by Bianchini, Pioggia by Respighi, two Finnish songs arranged by Mr. Vehanen, and a group of Negro Spirituals, in settings by Burleigh, Brown and Boatner, showing the remarkable poignancy and simplicity of her art at their fullest. The audience was deeply stirred and called for many encores.

New York Madrigal Society Marguerite Potter, founder-conductor of the New York Madrigal Society, and the score of young women constituting the body of singers, found a full house facing them at their annual concert in Town Hall. The group did an outstanding job in singing from memory, in English and French, particularly excelling in the French items by Weckerlin, Mirande and Jacobson, Helen Whitman winning laurels in an incidental solo. Deftly sung were Fairy Pipers (Brewer) and Rain (Curran), Henriette Blackwell singing solo portions. The Tudor Group, in costumes, contributed airs of that period by Gibbons, Este and others, winning appreciative applause. Esta Pike performed the club's piano accompaniments with skill.

Kathryn Tenney, a soprano of many pleasant attributes, sang old and modern Italian songs, gaining plentiful applause; The Clock (Sacknowsky), Young Gentleman (Carpenter), and What Is Love (Ganz), displayed a voice of excellent quality and range, united with clear enunciation. Lois Bannerman, harpist, contributed her own transcriptions of XVI Century airs, originally for harpsichord, by Peerson and Bull, adding greatly to her already firmly grounded reputation. Alcinda Midjo, competent violinist, was heard in Saint-Saëns' Rondo Capriccioso, with an added encore. Waldemar Hille, pianist, gained marked success with works by Debussy and Hindemith, and particularly with Liszt's fifteenth Hungarian rhapsodie. The last-named, built on the famous Rakoczy March, with scintillating scales and forceful octave-passages, won Mr. Hille resounding applause. He added Strauss' Serenade as encore, followed by yet another work. Elizabeth Peyser and Mildred Bryant were sympathetic accompanists, and throughout the evening Miss Potter showed herself thoroughly alive as conductor, obtaining unusual effects.

MAY 14

New York University Band and Glee Club A joint concert by the Symphonic Band and the Men's Glee Club of the department of music education, New York University, took place in Town Hall on Friday evening, as a benefit for the Lowell Mason Scholarship Fund. Ernest S. Williams conducted the symphonic band, a feature of the program being his trumpet concerto, in which the soloist was Donald Jacoby. This score is effectively written and proved a good virtuoso vehicle for the wind player. The symphonic band showed capable tonal qualities and firmness of attack in its playing of works by Wagner and Chabrier. Luther W. Goodhart led the men's glee club in resonant and well-modulated performances of compositions ranging from Palestrina, Bach and Morley to Tschaikowsky. Sidney Coolman was the accompanist for the club. The audience was a sizable and enthusiastic one.

Verdi Club Closes Season

At the Westchester Country Club, the Verdi Club (Florence Foster Jenkins, president) closed its season. Elda Vettori, soprano, and Henriette Wakefield, mezzo-soprano, gave enjoyable vocal items (William J. Cowdrey and Irving Davis at the piano), closing with the duet from La Gioconda. An important feature of the program was the reading of club history by St. Clair Bayfield. Participating also were Mmes. Arthur Learned, Catherine Cronin and Selden Noyes, who read original poems. Mrs. Horace B. Hanson was chairman. F. W. R.

Choir School Founded at Episcopal Academy in Overbrook, Pa.

St. James' Episcopal Church in Philadelphia, the Episcopal Academy of Overbrook, Pa., and the Curtis Institute of Music through its organ department are cooperating in the establishment of a choir school and a music department at the Episcopal Academy. Founded in 1785 in Philadelphia, Episcopal

ALEXANDER McCURDY

Academy is a private secondary school for boys. In 1920 it became a country day school and was located in Overbrook. Under the leadership of Greville Haslam, headmaster, it has developed into three schools, Upper, Middle, and Lower, with an enrollment of over 600 students. Its graduates include Henry George, "Marse" Henry Watterson, John Drew, Richard Harding Davis and James M. Beck.

St. James' Church has arranged with the Episcopal Academy for twenty scholarships to be awarded in the St. James Choir School, a department of the academy. The boys will receive the general education of the school as well as daily choir rehearsals and thorough musical training. Dr. Alexander McCurdy, head of the organ department of the Curtis Institute of Music, and after June 1 director of music of St. James' Episcopal Church, also heads the new music departments in the Episcopal Academy. Dr. McCurdy has appointed Richard Purvis to be his assistant. Mr. Purvis is the holder of the Cyrus H. K. Curtis Organ Scholarship at the Curtis Institute.

Hughes Ends Lectures

Edwin Hughes concluded his lecture-series on The Technic of Interpretation at the Piano at the Washington College of Music on May 10, when he gave the eighth and last lecture.

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Piano Concerto by George Liebling and Suite from Guy Bevier Williams' The Master Thief Produced by Usigli with Federal Ensemble —Chamber and Piano Programs Appeal

LOS ANGELES.—A romantic program, featuring the works of two resident composers, was given by the Federal Symphony Orchestra under Gastone Usigli's authoritative baton in Trinity Auditorium on May 5. The dramatic tension of the Strauss tone-poem, Don Juan, was splendidly sustained. Also included was Weber's overture to Euryanthe, the foundation of the romantic school whose developments were indicated in the remainder of the program.

The piano concerto (op. 22) by George Liebling was given an excellent performance by Dorothy Ellen Ford. The work is cast in the heroic mould, its theme forthright and decisive, demanding virtuoso brilliance from the soloist, and though pianistically grateful, yet makes taxing demands upon the performer. The opening *allegro* was sturdy and vigorous, the *andantino* a tender song, and the *finale* attained a peak of sonorous romanticism. It held a genuinely refreshing quality of spontaneity, and contained many lovely pages. Miss Ford delivered the work with spirit and charm, displaying admirable technical training, and a sensitive appreciation of its inner meanings. In response to warm plaudits, she encored with Niemann's Singing Fountain.

The suite from Guy Bevier Williams' opera, The Master Thief, has been heard before, but under Usigli's direction so much more emerged from the score that it was like hearing a new work. The ovations given to Liebling and Williams at the conclusion of their works, and the appreciation with which the auditors received both composers and compositions, speak volumes for the awakening interets in contemporary and national music. The Federal Music Project, particularly in the capable directorial hands of Messrs. Usigli and Samoussoud, who, though not native born, are thoroughly American in comprehension and idealism, fills a great need.

TRIO PROGRAM

Three gifted artists collaborated in a trio program of both beauty and interest, when Peter Meremblum, violin, Alexander Borisoff, cello, and Gregory Stone, piano, appeared May 8 in the Town and Gown Club Auditorium. Meremblum's appealing violin tone blended admirably with the rich, warm cello of Borisoff, while Stone's piano work was limpid and expressive.

First came the Beethoven trio in B flat major, enunciated with authority and delivered with finely turned phraseology. The Bach Concerto in D minor, written for two violins and piano was surprising in a version with the 'cello taking the second viol lines. Borisoff played from the original part, mostly in the original register, though occasional transpositions were necessary, it was an exceptional feat of skill and musicianship. In conclusion was the Rachmaninoff Trio Elegaique, (op. 9), its typically slavic beauties limned with sympathetic artistry.

PIANO LIST

An exceptionally interesting and well chosen program marked the piano recital of Morris Browda in the Biltmore Music Room May 7. Browda is not an outstanding technician, but he has much to say; his utterance was occasionally handicapped by lack of digital dexterity, but his resonant tone was capable of variety of dynamic shadings, and he relied largely upon sonority and interpretative skill for his effects. His two modern groups were outstanding. One of his best interpretations was Kodaly's piano piece (op. 11, No. 6), which he built to a powerful climax. His interpretation of Bartok's Sonatina was both personal and vital. And he strongly accentuated the Moorish flavor of El Retablo del Alcazar, by the Brazilian composer, Mignone.

The large audience emphatically demonstrated its approval of the American group. Of chief interest was the first performance of Fragment, by Mary Carr Moore, a poetic impression with effective chord progressions. Two etudes by MacDowell were the cheerful Scherzino and the vivacious Hungarian. Cat and the Mouse, by Aaron Copland, was merely the sort of stuff that any capable pianist can improvise by the yard. There were also two preludes by Shostakovitch, one buoyant, the other wayward. Ibert's Little White Donkey, ambled along, proving a quite docile animal on this occasion. A Mozart sonata in A major and the Bach-Busoni chaconne were played merely because that sort of thing is customarily played at recitals. The concluding Chopin group consisted of five preludes, the C minor nocturne and the A flat polonaise.

RICHARD TETLEY-KARDOS PLAYS

Richard Tetley-Kardos offered an ambitions piano recital in the Biltmore Hotel Music Room on May 4. He has visibly expanded and matured since his recital of last year, his interpretations being given with more character and decision. He possesses a really beautiful tone, full, round and appealing. His technical equipment is fair, and sufficient for the standard items of classical repertoire. Opening with a Bach Sarabande and Passapied, he passed to the Haydn C major fantasia, delivering these items with reserve and good taste. His interpretation of the Beethoven thirty-two variations in C minor was decidedly pleasing. A Chopin group was less happy in performance.

A long and sentimental Granados selection, The Lover and the Nightingale, was musically inane, especially by contrast with the following Debussy Minstrels, given with spirit. A program novelty was a set of three preludes by Seth Felt. They were short, capricious numbers, written with sound craftsmanship, and in style suggestive of the later Russian school. The concluding Scriabin fifth sonata was far beyond the pianist's technical or interpretative powers. R. D. S.

Rambling Around

The Los Angeles Philharmonic Orchestra season for next year has been extended to twenty-four weeks.

* * *

A Mozart Festival by the Pro Arte String Quartet of Belgium is one of the features planned for the Mills College Summer Session, June 27, to August 6, at Mills College, California. Marcel Maas, pianist of the Royal Conservatory of Brussels, is returning for his second season as a member of the summer faculty. He will assist the Quartet in a number of programs and will play recitals.

* * *

Martha Vaughn, soprano of Hollywood, appeared in a recital, May 20, at Hollywood Orsini Auditorium.

* * *

The choir of St. Matthias Episcopal Church (Ernest Douglas, conductor) will sing at a solemn Mass at Griffith Park on June 3 at a conference of Episcopal clergy, to be broadcast over KMTR.

* * *

Five of Andres de Segurola's artist pupils won six first places in different classifications in the contests of the Festival of Allied Arts sponsored by the Los Angeles Chamber of Commerce in April. The contestants were Cristina Welles, winner of coloratura soprano in opera; Blossom Benson, winner of mezzo-soprano in opera and in modern songs; William Hales, winning baritone in opera; Stanley Morner, winner in opera and in modern songs. Mr. Morner (under contract to MGM studios) in competition with male winners of all classifications won the grand prize.

* * *

The California Society of Composers (Homer Grunn, president) inaugurates its first annual chamber music festival in Los Angeles on May 24, 25 and 26 at the Friday Morning Club.

* * *

A joint recital by artist pupils of Josef

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Rosenfeld, violinist, and Kaya Malamadoff, pianist, was held on May 8 at the Los Angeles Beaux Arts Hall. Works of Bach, Mozart, Beethoven, Spohr, Wieniawski and Malamadoff were played.

* * *

Gastone Usigli, director of the Los Angeles Federal Music Project, and his assistant, Jacques Samossoud, conductor of the Chicago City Opera, have arranged a series of operas for this summer, to be sung in English and conducted alternately by these two musicians, using the Federal Project Concert Orchestra at all performances. Deems Taylor's King's Henchman will be produced June 25; followed by Aida on July 10; Gruenberg's Jack and the Beanstalk and Hänsel and Gretel in July; Lohengrin in August; Boris Godounoff and Romeo and Juliet, in September. All performances will take place in the Greek Theatre in Griffith Park. Each opera will again be produced in The Bowl at Santa Barbara and in the Municipal Auditorium at Pasadena. The principal roles will be taken by solo singers in the Project and the regular Project Chorus.

* * *

A May Festival was given on May 2 at St. Paul's Cathedral under the direction of Ernest Douglas, choirmaster and organist. Choirs participating were St. Paul's of Los Angeles; St. Luke, Long Beach (William Ripley Dorr, director); St. James, South Pasadena (Raymond Hill, director); St. Matthias, Los Angeles (Ernest Douglas, director); Cathedral, Los Angeles (Dudley Warner Fitch, director). The master of ceremonies was Paul G. Hanft.

* * *

Russell Horton, tenor, and Madelyn Akers, composer-pianist, gave a program on April 30 before the Music Arts Society of Santa Monica. Miss Akers played excerpts from her sacred drama, The Resurrection, and three numbers from her California Miniatures suite. Mr. Horton sang songs including Waiting, by Miss Akers. He was soloist for the Pasadena Shakespeare Club on May 4.

* * *

John H. Patrick, basso of the Chicago City Opera Company, gives a recital on May 26 at the Biltmore Hotel under the management of Roger Rogers and William Kent. Grace Bush will preside at the piano and a group of her compositions are to be heard.

* * *

Edith Knox presented a group of pupils in the third and last recital of this season, May 21, at her studio. Participating were Franklin Benton, Philip Porter, Meredith Morrison, Dorothy Hall, Jeanne McCarter, Maria Grego, Dolly Kinsey, Lillian Ulrich, Betty Huebener, Edna Smith, Mrs. Adama, John Hardy, Katherine Starke, David Vasquez and Mitzi Chait. C. D. K.

Hollywood Opera Reading Club Gives Madam Butterfly

HOLLYWOOD.—The Opera Reading Club of Hollywood presented Madam Butterfly in costume and concert form on May 3 at the El Capitan Theatre to an audience of 1,000 members. Leon Rains was the efficient musical director and his wife, Florence Joy Rains, supplied musicianly accompaniments. Madam Butterfly was impersonated by Tomiko Kanazawa, a nineteen year old Japanese girl who sang this role for the first time. She showed poise and charm in this first assignment. Russell Horton did the role of Pinkerton and offered a characterization that was completely convincing. Mr. Horton's voice has both power and beauty. Clemence Gifford as Suzuki was effective, for her voice is brilliant and ideally suited to opera. James Newill appeared in the role of Sharpless and sang with a warm luscious tone C. D. K.

Musicale Benefits Southern California Festival Fund

HOLLYWOOD.—A benefit musicale for the scholarship fund of the Southern California Festival of Allied Arts was given on May 2 at the home of Mrs. Arthur Crooke in Van Nuys. John Spalding Blake, pianist-composer, a pupil in piano of Portia I. Young of Van Nuys, was the principal artist. Though Mr. Blake's interpretative abilities will doubtless mature he already has a good technical equipment. Compositions played were Grainger's Irish Tune from County Derry and Country Gardens; Debussy's Arabesque and Voiles; and Ravel's Pavane. His own compositions made the best impression of the evening including two-part invention, Peasant Dance, Idyl for Sundown, Yellow-Jackets, and Thanks, Mr. Gershwin, a symphonic jazz number. An encore was Bell Carnival.

Joan Holman also appeared as a pianist-composer, playing her own Moorish Dancing Girl and Ghosts in a Haunted House. The latter made a hit with the auditors. Miss Holman is talented in composition and has been developed by Gertrude Ross of Los Angeles. Two young artists sang compositions by Gertrude Ross, Esther Barnhardt and Dorrit Langton, both pupils of Adna Smith Flo, with Mrs. Ross at the piano. C. D. K.

Mebane Beasley Produces Opera Vignettes in Hollywood

HOLLYWOOD. — Congratulations are due Opera Vignettes, produced and directed by Mebane Beasley, voice teacher of Hollywood, and presented on May 8 at Royce Hall Auditorium at the University of California at Los Angeles. Marguerite Lamar Stearns appeared as the Narrator, speaking clearly and distinctly the synopsis of the opera scenes.

Excerpts from Pagliacci were offered with Winfield Prentice as a capable Tonio, and doubling in the role of Silvo. Robert Grandin appeared as Canio, and showed poignant expressiveness and vocal skill in his singing, though handicapped by a rather exaggerated make-up and poor acting. Ruth Gillette replaced Wynne Davis as Nedda, and though her voice showed a brilliant quality of tone, her lack of dramatic ability made her performance ineffective. Theodore Rogers exhibited promise in the part of Harlequin.

Scenes from Rigoletto were beautifully interpreted by Eloise Horton in the role of Gilda. Theodore Rogers as The Duke showed spirit and a good voice.

Manon parts were dependably sung by Katherine Skidmore in the title role, both vocally and histrionically; Felix Knight, singing and acting Des Grieux magnificently, and applauded loudly by the auditors. The two accompanists were Alexander Schreiner, a most capable musician and organist, who took the place of Robert Flack, and Arthur Carr, at the piano, who played in a masterful manner. C. D. K.

Constance Kronkowski in Los Angeles Debut

LOS ANGELES.—Constance Kronkowski, fourteen-year-old violinist, daughter of A. Kronkowski, violin teacher of Los Angeles, played a recital May 4 in the music hall of the Royal Palms Hotel. This young violinist, wholly trained by her father, offered the Lalo Symphonic Espagnole as the principal number at her debut concert, and although maturity in playing a work of this magnitude is still lacking, Miss Kronkowski showed good training and innate artistry. There were occasional aberrations on the side of intonation and precision of execution, but on the whole Miss Kronkowski acquitted herself nobly. The accompanist, Dorothy Perry, over-played the piano part somewhat and obscured the solo voice. Miss Kronkowski received much applause from a sizable audience. C. D. K.

Alta Turk Presents Artist Students in Los Angeles

LOS ANGELES.—The Alta Turk voice studio gave a presentation May 9 of four artist students. Brenten Flenniken, tenor, sang Speak's Sylvia, Bruno Huhn's Invictus, and Mother Machree by Ball. His voice is powerful and expressive and although nervousness handicapped the first song, the two following numbers were well sung. Byron Ogle, tenor, offered Kasmiri Song by Woodforde-Finden, Dawn by Curran, and Ah, Moon of My Delight from Lehmann's In a Persian Garden. He exhibited clear enunciation and musicianly intention but many of his high notes were too open to please the audience. Bernard Meyer, another tenor, presented Tschaikowsky's Nur Wer die Sehnsucht, The Horn by Flegier, and Robinson's popular Water Boy. His is a smaller vocal organ than the two previous singers, but he has an engaging personality and variety in interpretation as well as clear diction in the two languages used.

The final group was by Lucille Pipkin, soprano, and she displayed a well trained voice, and a definite vocal style, which won a ready response from the audience. Her numbers were Clouds by Charles, Life by Curran and the aria, Pace, Pace, Mio Dio from Verdi's La Forza del Destino.

Many admirers of Alta Turk were present and she was prevailed upon to sing Campbell-Tipton's Spirit Flower. Her voice has a luscious quality, coupled with interpretative ability. Rosalie Coffee gave admirable support at the piano. C. D. K.

JOSEPH ACHRON,

composer-violinist of Hollywood, has had eight numbers of his score Children's Suite transcribed for violin by Jascha Heifetz. This suite was originally composed for piano and arranged for piano, clarinet and string quartet. (Photo by Maurice Goldberg.)

Radio Highlights
Dialed by M. L. S.

The British Coronation was the big transatlantic noise last week. Early risers had the whole show via radio at break of American day. This writer did not get up in time to hear the actual thud of the crown on George's brow, but our simple republican breakfast table was enlivened by the account of the King and Queen leaving Westminster Abbey. Resolved: American commentators have it all over their Birtish brothers when it comes to a blow-by-blow description.

On Sunday's air waves:

A boost for Brahms' interlude was **Erno Rapee's** Music Hall symphonic program (WJZ), with **Viola Philo** as soprano advocate.

The Magic Key program, broadcast from Chicago (NBC blue network) was dedicated to Col. Lindbergh. John B. Kennedy, commentator, built up to an awful let-down when he tried for a few words from Lindbergh's friend, Pilot Sloniger, who was to sing praises from his mail plane. Kennedy besought for two minutes, "Are you there, Sloniger?" but not even an echo answered. The serious artists were **Vivian Della Chiesa,** soprano, and the **Chicago A Capella Choir,** with **Frank Black** conducting the **Chicago NBC Symphony Orchestra.**

Marion Talley's NBC red network series continues to lift the spirits of Sunday teatime listeners. Here's a voice as fresh as spring, singing from Bach to Berlin, and given orchestral background by Josef Koestner's fine ensemble.

Rose Bampton and **Jan Peerce** were vocal high priest and priestess on General Motor's kow-tow to Victor Herbert (WJZ), with **Erno Rapee** as usual in baton-control of the symphony and choral groups. Herbert's spirit was invoked with luscious singing and polished orchestral effects.

The Ford hour of WABC retains **Eugene Ormandy** to reign over the orchestra and chorus. The May 16 soloist was **Gladys Swarthout.** Among the beauteous mezzo-soprano's best of the hour was the Seguidilla from Carmen, which, by the way, she often sings over the air. Are you hinting, Gladys?

Grace Castagnetta, pianist, was the musicianly soloist of WQXR on Wednesday, 9:15 p. m.

The association of banks showed sound symphonic judgment when they presented the **National Symphony Orchestra** under **Hans Kindler** on Friday night (Columbia network). One of the numbers was the conductor's arrangement of two XVIth century Dutch tunes. The orchestra is one of five appearing on these broadcasts while the Philadelphia Orchestra is on tour.

On Friday afternoon, tuning in on a special international broadcast (NBC-blue), what to our wondering ears should appear but the triumphant debut of **Lawrence Tibbett** at the Covent Garden in London. The American baritone sang Scarpia to **Gina Cigna's** fiery Tosca. The conductor was **John Barbirolli.**

Gena Branscombe directed the first of two choral Saturday afternoon broadcasts on May 15 (WOR), leading the **MacDowell Club Choral** of New Jersey, a unified, pleasing ensemble. Today (May 22) brings the Branscombe Choral of New York in American works.

Ronald Murat Artist Broadcasts

John Dembeck, artist-pupil of Ronald Murat and graduate of the Institute of Musical Art, New York, was heard in a nation-wide hook-up with Leon Barzin's orchestra on May 14. Mr. Dembeck won the highest award (gold medal) in the Music Week contests, and has appeared in concert in New York and Connecticut. He has been reengaged as soloist by the Friends of Music of the Connecticut Valley. He makes his New York debut in Town Hall, next season.

Otis Holley Sings at Roerich Museum

Otis Holley, Negro soprano, was heard in an interesting recital at the Roerich Museum, New York, on May 6. A good-sized audience gave the singer a cordial reception, which she justly merited. With Pauline Gold furnishing sympathetic accompaniments, Miss Holley sang works of Handel, Spontini and the Ernani, Involami of Verdi. Then followed songs of Strauss and Brahms, finely interpreted, and a French group. Charmingly effective also were Creole Songs and Negro Spirituals.

Miss Holley has a naturally lovely voice that, by good teaching, has clarity, power and resonance. Her diction is commendable in all languages. J. V.

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Minneapolis Greets Choral Program

Apollo Singers Conclude Series—Olin Downes Plays and Lectures at University of Minnesota

MINNEAPOLIS, Minn.—The Apollo Club in its second and final concert of the season presented a request program comprising both old and new numbers, and also introduced, instead of a guest artist, several of its members as soloists. The conductor, William MacPhail, was unable to convince his hundred singers that one hundred per cent cooperation is necessary to make convincing such songs as Creation's Hymn of Beethoven, Crucifuxus of Lotti, and The Lost Chord of Sullivan. The Coronation Scene from Boris Godbunoff by Moussorgsky received more spirited treatment. The club had high moments of tonal beauty and dignity, uniformly used admirable articulation and gradually united with the conductor.

H. Franklin Sprecher, Lloyd Thorson, Nels Swenson, W. Bryant Sanford, Fred V. Davidson, Walter Mallory, Otto Zelner were heard in solo bits. Genevieve Naegele, soprano, assisted with Herbert's Romany Life from The Fortune Teller. Elsie Wolf Campbell and Theodore Bergman were the accompanists.

OLIN DOWNES AT UNIVERSITY

A recent convocation at the University of Minnesota was devoted to music, with Olin Downes as speaker and pianist. Not often do critics expose themselves as performers, but in all fairness to Mr. Downes, he played the MacDowell piano concerto, the first one, with excellent style. We assume the gap between intention and realization varied in width, but the interpretation was well worth hearing, and was keenly enjoyed by the large student audience. The University Symphony Orchestra under the direction of Abe Pepinsky never played better, supporting Mr. Downes ably. The orchestra also played two movements from Arthur Foote's E major suite, the *allegro con moto* and *fugue*. Henry Gilbert's Comedy Overture on Negro Themes completed the short program devoted to American composers. Mr. Downes briefly spoke of the present status of American music and related episodes about the three composers. E. G. K.

Grand Opera Guild Concert

An opera concert was given by the Grand Opera Guild, Donato A. Paradiso, director, at Town Hall on May 10. A large audience received the chorus and soloists with much enthusiasm, in which Maestro Paradiso shared.

With the fine accompaniments of Ann Cheneé at the piano, the program opened with a concert version of Mascagni's Cavalleria Rusticana with the following cast: Santuzza (Lucille Portugal), Lola (Cornelia Hoskam), Turiddu (George Bedner), Alfio (Arthur Levy) and Lucia (Sylvia Mintzer), assisted by the forty chorus members. The production conducted by Maestro Paradiso, who also trained the singers, went smoothly and the voices blended well. The solo parts were acceptably interpreted, Miss Portugal attracting particular interest.

Following the intermission, John Richard pleased with the Largo from Handel's Xerxes; Olga Zlatar revealed a sweet voice in the waltz song from Romeo and Juliet; Stephen Szender sang the Song of the Golden Calf from Faust with rich voice; and Jacqueline Speece offered Micaela's aria from Carmen and was cordially received. Miss Hoskam gave a good account of herself in the Vissi D'Arte from Tosca and the Terzetto e Tempesta from Rigoletto performed with spirit by the Misses Corchia (Gilda) and Mintzer (Maddalena) and Mr. Szender (Sparafucile). Miss Corchia then sang the Bell Song from Lakmé artistically. Miss Mintzer in the Habanera from Carmen delighted the audience with her rich, well-schooled voice. The program closed with the last scene from Aida sung effectively by Miss Hoskam and Mr. Bedner. J. V.

Joseph Marks Plays at Studio Club

Joseph Marks, pianist, was presented in recital at the Studio Club, New York, on May 11, delighting his audience by his artistic playing of an unusual program of three Beethoven pieces and works of Schumann, Lehman Engel, Bela Bartok and Ernest Bloch. The wide span of styles represented were competently handled by Mr. Marks. He is a pupil of Alexander Lipsky. R. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

MAY

April 19 to June 30	London	International Opera, Covent Garden (Coronation Season)
April 20 to June	Berlin	Berlin Art Weeks, 1937
April 27 to June 9	Florence	Florentine Musical May Festival
May	Darmstadt	Festivals of Hessian State Theatre
May	Regensburg	Bruckner Festival
May	Remscheid	Paul Graener Festival in Schloss Burg
May	Stuttgart	Shakespeare, Wagner and Mozart Festivals
May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 16 to 26	Frauenwald am Rennstein (Thuringia)	Singing and Lieder Week
May 18 to 28	Detmold	Third Officially Recognized Wagner Festival
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May 21 to 23	Görlitz	Silesian Music Festival
May 22 to 31	Dresden	International Music Festival
May 22 to 25	Breslau	German Handel Festival
May 22 to 23	Langenberg (Rhineland)	Lower Bergisch Music Festival
May 22 to 29	Brighton	Music Festival
May 22 to 31	Dresden	International Music Festival
May 29 to June 6	Heidelberg	Mozart Festival
May 26 to 29	Norwich	Music Festival
May 26 to June 16	London	B.B.C. Music Festival (Toscanini)
May 28 to 30	Basel	1937 Festival of Swiss Musicians
May 29 to 30	Interlaken	Cantonal Music Festival
May (end of)	Freiberg-am-Breisgau	Brahms Festival
May to June	Heidelberg	Serenade Concerts in Castle Courtyard
May and June	Vienna	Festival Weeks
May 30 to June 27	Oldenburg	Festival Play "de Stedinge" on the Bookholzberg
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition

JUNE

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
April 19 to June 3	London	International Opera, Covent Garden
June	Altenburg (Thuringia)	Opera in Castle Courtyard
June	Cosel (Upper Silesia)	Open-air Performances of Die Nibelungen
June	Bad Elster (Saxony)	Music and Theatre Festival
June	Wuppertal	Singing Competition in German Dialects
June	Stuttgart	Richard Strauss and Goethe Festivals
June	Budapest	June Weeks: Opera, Ballet, Concert, Open-Air Performances of Fidelio
June 1 to 15	Bruchsal (Baden)	Historical Palace Concerts
June 4 to 6	Lübeck	Buxtehude Festival
June 12 to 19	Würzburg	Mozart Festival
June 12 to 19	Canterbury	Canterbury Cathedral Music and Drama Festival
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June 19 to 27	Mainz	Gutenberg Festival
June 19 to 30	Geneva	Jaques-Dalcroze Festival
June 20 to 27	Paris	International Festival of Contemporary Music
June 20 to 28	Göttingen	Handel Festival
June 26	Versailles, Near Paris	Musical and Ballet Galas
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals

JULY

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 20 to 22	White Plains, N. Y.	Westchester Music Festival
May 22	Lake Placid, N. Y.	Lake Placid Festival
May 28 and 29	Bethlehem, Pa.	Bach Festival
June 11 and 12	Baldwin Wallace Conservatory, Berea, O.	Bach Festival
July 8 to 28	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

Toronto Music Calendar Well Filled

Spring Recital and Ensemble Lists Offer Variety of Fare—Gladys Swarthout Among Vocalists Heard

TORONTO, Can.—The Harmony Symphony Orchestra, a semi-professional organization of about seventy members, zealously conducted by Maurice Dunmall, gave another of its praiseworthy concerts at Parkdale Collegiate on April 21. A program of wide range was well delivered, with horn soli by Mary Robb and harp soli by Nora Phelan.

Nina de Gedeonoff presented her large class in a successful operatic costume concert at Hart House, an admirable chorus supporting several numbers. The list of excellent participants is far too long to name, but singing of a high order was the general rule, combined with dramatic ability. A Snegorouchka selection was particularly effective. Avey Clarke-Byram was the invaluable pianist.

Boris Berlin's piano-pupils' recital at Toronto Conservatory had the large and interested audience that always gathers to hear the gifted disciples of this inspiring pedagogue. A juvenile string orchestra assisted.

Michael Winesanker appeared at Eaton Auditorium on April 22, playing representative piano works: Rameau, Beethoven's Appassionata, much Chopin, his own sonata in C minor (op. 2), and Liszt. Unusually proficient in technic and master of a finely shaded tone, he still might be questioned for his interpretation of some of the selections, notably the somewhat modernized Appassionata, a surprising contrast to the classical austerity of his own composition.

GLADYS SWARTHOUT IN SONG LIST

Gladys Swarthout in the same hall on April 23, subjugated the packed house that greeted her in a program that would have delighted a blind man, or fascinated a deaf one. For her beautiful voice and finished art had the lily-gilding enhancement of her vivid and piquant personality. Classical numbers delivered in faultless style, German Lieder sung with fine feeling, an interesting group of moderns including some unusual Spanish offerings, a final group of lighter things in English, and many encores showed this eminent mezzo-soprano in a variety of fetching moods. Erno Balogh at the piano supported her admirably.

Winifred Lugrin-Fahey presented a preliminary reading of her operetta The Loyalists at the Heliconian Club. This gifted singer, composer and writer herself described, read and sang the entire charmingly lyrical and dramatic work (to be produced next autumn), with occasional assistance in concerted numbers.

Gertrude Brown, mezzo-soprano, appeared in recital at Toronto Conservatory on April 24, to sing a carefully planned and well executed program. Her opening group of classics was specially good, the long runs smooth and even, the trills clear, the tone luscious, the taste impeccable. Gordon Hallett accompanied her with keen sensitiveness, and played some prodigious soli.

The Allegro Ladies' Choir, thirty-two strong, under the experienced baton of Daisy LaRush McAdam, gave an unusual program at Foresters' Hall on April 26, starting with Healey Willan's Coronation Ode and later singing many novelties, in costume, interspersed with dances, most members appearing effectively as soloist sooner or later. Avey Clarke-Byram at the piano contributed staunch support.

Ethel Neilson on April 27 presented the Toronto Women's Octette in a beautifully performed selection of part-songs. This successful conductor of women's voices has not only the ability to produce the best effects possible from her excellent material, but is a past-mistress in the art of program building. Charles Stanley, baritone, assisted with picturesque soli, and Ann Scott Mumford was at the piano.

TORONTO CONSERVATORY RECITAL

The first of the Toronto Conservatory's two closing recitals at Massey Hall showed remarkable attainments by the participants, including a fine orchestra which Ettore Mazzoleni conducted. Lily Washimoto and Helen Simmie, singers, Gertrude Labovitz, pianist, and Fredda Bradley, violinist, were among the many successful performers.

Hazel Jacques' piano recital on April 28 at Toronto Conservatory established this youthful artist as mature for her years in a program taxing for its interpretative demands as much as for its requirements of dexterity. Bach, Brahms, Chopin, and an atmospheric group of moderns were her applauded offerings.

Adolph Koldofsky gave one of his all too rare violin recitals on April 30, at the Art Gallery. His artistic stature is of such height, and his musicianship so authentic that he could well afford to present a program little calculated to display his own powers. It did proclaim his masterly technical equipment despite his concentration on interpretating the music. All was contemporary—Healey Willan, Dohnanyi, Bloch, de Falla, Medtner, Ravel, Dale and Gratton—a treasure-trove of delightful works. Gwendolyn Williams was his perfect *alter ego* in her accompaniments and matched him superbly in the sonatas. B. P.

Chamber Music to Be Featured at Alexander Bloch Summer School

Mr. and Mrs. Alexander Bloch stopped over in New York, en route from Winter Park, Fla., where Mr. Bloch conducts the symphony orchestra, to their summer home in the Berkshires near Hillsdale, N. Y.

Photo by G. M. Kesslere
ALEXANDER BLOCH

"We are holding our customary summer school, from July 1 to August 31," Mr. Bloch said. "We place special emphasis on the work in chamber music. Not only are the students organized into chamber and string ensemble groups, but they may attend rehearsals of the professional quartet. I take the first violin part in this quartet; the second violin is Broadus Earl, an accomplished young artist who recently was soloist with the Winter Park symphony; our viola player is Dante Bergonzi, a lineal descendant of the famous violin maker, Carlo Bergonzi (the Bergonzi family still carries on the tradition of violin making in Cremona); Arnold Kvam, the cellist, formerly was connected with the Munich Conservatory of Music.

"On our faculty," continued Mr. Bloch, "I am in charge of violin and ensemble instruction. Mrs. Bloch teaches piano. Theory and composition are taught by Emil Bloch. Mr. Kvam is our teacher of cello.

"The summer student group is limited as to number, because we feel that individual instruction and attention is of primary importance. The students live in cabin dormitories, far enough apart so that practising can be done undisturbed. The courses that we give require intensive work, but the environment offers opportunity for sports and outdoor life.

"School concerts and programs by the quartet are given in the barn, which has been arranged to seat a good-sized audience. When the attendance is too much for the barn to hold, the people sit outside on the grass. Our audiences comprise pupils and faculty of the school and neighbors from the surrounding country. One farmer of the vicinity comes to every program, and brings all his family. He is of German descent and a discerning music lover.

"We are quite near Stockbridge, where the Berkshire Festival takes place, and our school attends these concerts."

Next winter Mr. and Mrs. Bloch return as usual to Florida, where Mr. Bloch takes up his work as conductor. The two also appear in violin and piano recitals. M.L.S.

Gloria Perkins Soloist with N. Y. Telephone Company Chorus

Gloria Perkins, violinist, was assisting artist on May 11 at a concert given at the Manhattan Opera House, New York, by a chorus of employees of the New York Telephone Company. This group of eighty voices is conducted by James M. Roche, who produced excellent ensemble effects from the choir. Good solo work was done in Dream Clouds (Strickland) by Emily M. Kohl, Ladislav Soucek and James Mennie, and Mr. Soucek was featured in Gaul's Three More Locks Ahead.

The youthful violinist, with the fine support of Irene Botts at the piano, won her audience by her skilful and artistic playing of numbers by Kreisler, Saint-Saëns, Godowsky, Moszkowski and Wieniawski. The audience was an applausive one. G. N.

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MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker conductor) gave its seventh and last concert of the season in Civic Auditorium. Rimsky-Korsakoff's suite Scheherazade was the principal offering, and charming Helen Jepson, the soloist. After each group of opera arias she was enthusiastically applauded by the large audience, and generously added several numbers. This concert was a brilliant close to a successful series.

Marjorie McClung, soprano, and Betty VandenBerg, pianist, two local musicians, gave a concert in the St. Cecilia Auditorium under the auspices of the Ladies' Literary Club. Miss VandenBerg, daughter of Senator Arthur H. VandenBerg, has already appeared in several important concerts. She displayed adequate technic and a fine musical interpretation for her groups of classic and modern numbers. She also acted as accompanist for Miss McClung, who has a beautiful voice and whose presentation of Italian, French, German and English songs was enjoyable and artistic.

Mrs. Frank Lusk arranged an opera program for the last regular meeting of the St. Cecilia Society. Sidney Straight, baritone, with Mrs. R. A. Dorman at the piano sang the prologue from Pagliacci; the finale from Aida was given by Olga Prange, soprano; Mrs. H. J. Dotterweich, contralto; Russell Forwood, tenor; a quartet comprising Mrs. Charles S. MacDonald, soprano; Mrs. Verne Phillips, contralto; Charles S. MacDonald, tenor; Mr. Straight, baritone, with Mrs. Dorman at the piano and Mrs. John Behler at the organ. Mrs. Curtis Johns, with Mrs. Carl Hester, Jr., accompanying, sang arias from Tannhäuser and Tristan und Isolde; and Salce and Ave Maria from Otello were sung by Mrs. Glenwood Fuller, soprano, with Mrs. Dorman at the piano, Mrs. J. W. Putnam at the organ, Constance Duin Beard, violinist, and Mrs. Keith Houston, cellist. Bertha Kutsche was narrator.
H. B. R.

HOUSTON, TEX.—One of the largest, most enthusiastically appreciative audiences of the season greeted Nelson Eddy's first Houston concert at the City Auditorium on May 4. Mr. Eddy was accompanied by Theodore Paxson.

At the closing program of the Tuesday Music Club on May 4, at the Junior League numbers were impeccably sung by Mrs. Cyril Delevanti.

Elliot Griffis, and Charles Haubiel, of New York, were judges at the National Piano Playing Contest held in Houston on May 17 and 18. Mrs. R. C. Morris, of Houston was chairman.

Arnold Caplan of this city has been named concert master of the symphony orchestra and opera orchestra of the Juilliard Graduate School of Music.

Music clubs, school bands, symphonies, and musical organizations throughout the city observed Music Week, bringing to a close one of Houston's best seasons. K. B. M.

SAN DIEGO, CALIF.—The Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) gave its final concert here on April 6, programming among other numbers, the Brahms symphony (No. 1) in C minor, and the Strauss tone poem, Death and Transfiguration. An arrangement for strings by Dr. Klemperer of the Bach Bist Du bei Mir, delighted the listeners. The concert concluded with the usual ovation to the great conductor.

Polyphonia, a mixed a cappella choir (Dr. Earl Rosenburg, director) was heard on April 13 at the Savoy Theatre by a large audience of associate members. Sacred numbers, folk songs, old favorites and Russian songs made up the program's four groups, with solos by Kathryn Bailey and Dorothy Ede. The group does increasingly good team work, the male sections being especially fine, and the programs evince much scholarly research by the director.

Music Week was observed by the Federal Music Project with eight performances, May 3 to 9, at the Savoy Theatre, under direction of Charles Marsh, head of the Project. Operatic performances were given of Cavalleria Rusticana, Hänsel and Gretel, and The Geisha, also choral presentations of Horatio Parker's Hora Novissima, the Lehman Persian Garden, and the Bach Coffee Cantata. One evening was devoted to symphonic compositions by San Diego composers, special emphasis being placed on a performance of Charles Wakefield Cadman's Dark Dancers of the Mardi Gras, with the composer at the piano, and the symphony orchestra of the project (Julius Leib, conductor). The operatic productions, staged by William G. Stewart and Charles D. Hazelrigg, showed progress along dramatic lines by the organization as well as continued musical development, while the costuming of the various spectacles, supervised and designed by Helen Beth, was original and charming. The principals, of whom especial mention is due Carmen Conger and Genevieve Roberts, sopranos, and Charles Cannon, baritone, pleased. H. B.

WINNIPEG, CAN.—Maurice Stuart, winner of scholarships in the 1936 University of Manitoba music examinations, was presented by Eva Clare in piano recital at the Riverbend Girl's School Auditorium on April 5. In a program which opened with the Beethoven sonata (opus 26) and contained four other groups of classical works as well as works by modern composers, the sixteen-year-old pianist showed remarkable talent, combining a sound technic. Much applause was the well-deserved tribute from a crowded attendance.

The nineteenth annual Manitoba Musical Competition Festival sponsored by the Men's Musical Club of Winnipeg began on April 12 and continued morning, afternoon and evening until the final concert on April 24. This year the number of actual competitors contesting the road to excellence in 203 classes, was over 1,200. Dr. J. F. Staton, Arthur Benjamin and George Dodds from England officiated as adjudicators. At the close of the final session each adjudicator addressed the audience congratulating the management and teachers on the results achieved from year to year, especially with school children's choral classes and the junior entries in instrumental and vocal competitions. A feature of this session was Mr. Benjamin's performance of the Cesar Franck symphonic variations with Chester Duncan at the second piano.

Flora Matheson Goulden presented Clelio Ritagliati in violin recital on May 6, the concert being this young man's farewell prior to leaving to take up his scholarship at the Royal College of Music in London. Featured on the program were the Grieg sonata in C minor and two movements of the Lalo Symphonie Espagnole, with a final group of four shorter pieces. Gordon McLean was the violinist's capable accompanist who also contributed two Chopin polonaises. W. Davidson Thomson, baritone, accompanied by Chester Duncan, assisted with an admirably chosen group of four songs. A. C.

Hanna Brocks to Hold Summer Classes in Burlington, Vt.

Hanna Brocks, New York voice teacher, will hold her second summer master class in Burlington, Vt., from July through September.

Said Miss Brocks recently: "There are several reasons for my decision. During the summer adults as well as children are free from their club and school work. Milder weather makes for better physical condition and various out-door sports stimulate health. By adding singing as a means of self-expression to these outlets of emotional and mental forces cultural growth is also developed and a season of relaxation is enhanced effortlessly.

"Voice, as a natural medium of musical expression, develops and stimulates personality, poise and spiritual grace. Good posture and breathing benefit the physical well-being. Also good diction, clear enunciation and agreeable vocal quality add charm to the speaking voice, which is an asset in any profession or walk of life.

"These qualities may be acquired in a competently conducted summer course. Exceptional voices are not necessary. The earlier the voice is trained, the better. For this purpose group lessons are recommended. Interest is stimulated through example and constructive criticism, though each voice is given individual attention. For such a group by singing along the same technical lines can gain better vocal results than through methods pursued by the average class or chorus where every pupil sings in his own way. No home practice is required for this type of work."

According to Miss Brocks, "musical taste is increased to a higher standard and the mind is stimulated to a higher artistic appreciation of life itself, whether one studies for a career or considers singing merely as a personal pleasure.

HANNA BROCKS

Miss Brocks has in the past held summer master classes in Kingston, N. Y., Bedford, Pa., Oneonta and Cooperstown, N. Y., devoting several summers to each territory. Her method is based on the old *bel canto* style and applied to the modern principles of tone production.

"In choosing the lovely city of Burlington," said Miss Brocks, "which should be preeminent as a cultural center because of its natural beauties, I feel sure that my musical mission will be received in the same spirit as it is offered—to bring beauty and happiness into the lives of its citizens." J. V.

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Willem Van Hoogstraten, conductor and Felix Robert Mendelssohn, cellist, have been appointed to the department of music in the New York University School of Education Summer School, it was announced by Dean John W. Withers; Mr. Van Hoogstraten as guest conductor of the school's symphonic orchestra, and Mr. Mendelssohn, instructor of cello music.

The department announces four guest conductors for the chorus for its 1937 summer session: Noble Cain, conductor of the Chicago A Cappella Choir; Father Finn, of the Paulist Choristers; Robert McLeod, director of music studies, Training College for Teachers, Edinburgh, Scotland; and Hugh Ross, of the Schola Cantorum of New York City. These conductors will also hold master classes in choral conducting.

In the course entitled The Place of Music in the New Social Order presented by Dr. Ernest G. Hesser, chairman of the department of music education, the contributing guest speakers are Marion Bauer, Russell Carter, James Francis Cooke, Henry S. Drinker, Franklin Dunham, Marion Flagg, George H. Gartlan, Glenn Gildersleeve, Hazel Gertrude Kinscella, Leonard Liebling, George Lindsay, Joseph E. Maddy, M. Claude Rosenberry, Nikolai Sokoloff, Oscar Thompson and Augustus Zanzig.

Berta Elsmith, director of music at the Brearley School, New York City, writer of folk music plays for children, will give a course in the production of song-plays and operettas.

Peabody Conservatory of Music

BALTIMORE, MD.—The first and only diploma recital of the season was given in the concert hall of the Peabody Conservatory of Music by Richard Ross on May 14. The award of the diploma is the highest made by the conservatory. Mr. Ross has been a student in the advanced department of the conservatory for four years. Two years ago he was awarded the Church Organist's Certificate. The final test for the organ diploma was held last month, the judges being Charles Courboin and Arthur Kraft. This diploma will be officially conferred by the president of the board of trustees at the final exhibition concert on May 31. Mr. Ross' teachers at the conservatory were Louis Robert in organ, Gustav Strube in harmony.

On May 14, Louis Potter, pupil of Bart Wirtz in cello, gave his Bachelor of Music Degree recital. Emily Blair and Oliver Spangler, both pupils in the piano department of the conservatory, have been awarded the Master of Music Degree. Miss Blair, a pupil of Austin Conradi, will be heard in recital on May 18; Mr. Spangler, pupil of Pasquale Tallarico, on May 24. On May 17, Rebecca Corwin, pupil of Eliza Woods in piano, and, May 20, Dorothy Emig, pupil of Pasquale Tallarico in piano, gave their recitals in connection with the Bachelor of Music degrees which have been awarded to them.

Curtis Institute of Music

The radio program of the Curtis Institute of Music (Columbia network) of April 21 featured Vera Resnikoff, soprano; David Frisina and Kurt Polnarioff, violins; and Vladimir Sokoloff, piano. On April 28 the broadcast brought Agnes Davis, soprano; Nadia Reisenberg, pianist; and Felix Salmond, cellist; with Sylvan Levin, accompanist.

Juilliard Summer School

Kathleen Parlow has been engaged to teach violin this season at the Juilliard Summer School, New York. She will replace Louis Persinger, on leave of absence. Besides giving private instruction Miss Parlow conducts a course in the analysis and interpretation of violin repertoire which includes a survey of literature designed to assist teachers and performers toward a fresh approach to musical and technical problems. Classic, romantic and modern works are to be played and analyzed.

Miss Parlow was born in Calgary, Canada, and received her first instruction in San Francisco where she made a public appearance at six years of age. At fourteen years she made her debut in London as soloist with the London Symphony Orchestra, going to St. Petersburg to continue her studies with Leopold Auer. In 1907 she toured the Continent, then returning to America for several seasons of concerts. Miss Parlow also has made a twenty-two months' tour of the Orient.

Diller-Quaile School of Music

The Diller-Quaile School of Music, New York, presented a students' recital of the junior department on May 7. Those appearing were Nina Levine, Marjorie Graham and Lorraine Greenstone in numbers from the classic, romantic and more recent composers.

STUDIO NOTES

ALEXANDER LIPSKY

The advanced class of Alexander Lipsky gave a recital on May 2 at the Master Institute, New York. Those appearing were Shirley Blumenfeld, Carol Dickson, Stella Whitman, Claire Markowitz, Donald Agger and Ethel Elfenbein. Music played was by Bach, Franck, Beethoven, Schumann, Brahms, Liszt, Albeniz and Debussy. The young pianists were skilled technicians, clarity of outline and precision of execution marking their offerings. Interpretatively, there was diversity of talent and intent, but the prevailing level of musicianship was a high one, and the pupils appeared excellently grounded in tradition and style. R. S.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini held a voice forum every Saturday afternoon throughout the season at her New York studio. On April 3, Mme. Gardini presented Roland Fiore, baritone, and Lillian Odze, coloratura soprano. Alice Wightman Griselle furnished the accompaniments. On April 17, Mme. Gardini sponsored a program of German and Italian songs, featuring Rose Martocci, soprano, with Roland Fiore at the piano; Charles Sorce, tenor, NBC artist; and Verna Carega, mezzo-soprano. Florence Barbour accompanied Miss Carega and Mr. Sorce.

LA FORGE-BERÚMEN

The weekly broadcast of the La Forge-Berúmen Studios was heard over the Mutual Network on April 29, and presented the La Forge Ensemble and Emma Otero, coloratura soprano, Elizabeth Andres, contralto, Hollace Arment, tenor, and Alice Cooper, pianist. Frank La Forge conducted the ensemble of thirty solo voices. Beryl Blanch and Alice Huebner gave support at the piano. Miss Otero sang the Mad Scene from Hamlet by Thomas. Miss Andres and Mr. Arment offered incidental solos. Miss Cooper, a pupil of Ernesto Berúmen, played two numbers.

Mary Hallenbeck Nelson, an Ernesto Berúmen artist-pupil, appeared in piano recital at the studio, last month. The recital was the fifth and last one of a series of piano recitals given by pupils of Mr. Berúmen. Miss Nelson started with a Chopin group, and devoted the rest to works by Ravel, Philipp, Debussy, Ibert, Pick-Mangiagalli, Ireland, Prokofieff, de Falla and Albeniz, all played with expert understanding of mood. Many encores were given. S. R.

ESTELLE LIEBLING

Rosemarie Brancato, coloratura soprano, sang the role of Lucia with the San Carlo Opera on April 15 in Kansas City; 18, Lila Mae Flynn, soprano, sang Santuzza with the same company, in Kansas City. Grace Angelau, contralto, has returned from a tour with the San Carlo Opera. Charlotte Symons, soprano, of the Metropolitan Opera, gave a joint recital with Richard Bonelli, at Bangor, Me., on April 12. Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, offered recitals, April 5, in Salisbury, Md.; 7, at Tuscaloosa, Ala.; 9, at Kingston, N. C.; 15, at Laconia, N. H.; and 16, at Lewiston, Me. William Martin, tenor, has been engaged to sing at the Stadium with the New York Philharmonic Orchestra in Tristan and Rheingold. Stephano Ballarini, baritone, also sings at the Stadium, on July 12 as Alberich in Rheingold, the performance to be conducted by Fritz Reiner. Dorothy Miller, soprano, appeared at the Radio City Music Hall during the week beginning April 22. Julie Travers, soprano, sang the lead in My Maryland in Trenton, N. J., on April 15. Dorothy Martin has been engaged for Orchids Preferred which opened on April 26 in Philadelphia. All are singers from the New York studio of Estelle Liebling.

MARCELLA GEON

Marcella Geon has presented pupils in recent recitals in her Sherman Square Studios, New York. On April 10 Dorothy Meeker and Marguerite Sunderman joined forces for an interesting piano program which opened with two Bach numbers for four hands: Sicilienne and Jesu, Joy of Man's Desiring. These were performed with fine tone quality and finesse of ensemble. Miss Sunderman followed with a Chopin group consisting of prelude in C minor, waltz in F minor and prelude in G minor, interpreted with delicate nuance and excellent tonal coloring. She also played numbers by Beethoven, Sibelius, Brahms and Leschetizky, which revealed sound technic and brilliant octave work. For a closing selection Miss Meeker again was heard with Miss Sunderman in The Dancer in the Patio by Repper and Rush Hour in Hong Kong (Chasins). Here technic was especially notable. The audience thoroughly enjoyed the young pianists' work and demanded the repetition of the last two numbers.

On April 19th an evening of music was provided by Marke Marie Budke, pianist, and Parker Hamlin, tenor, at the Geon studios. Mr. Parker began with O Del Mio Amato Ben (Donaudy), sung with flowing tone, after which came two Schubert songs, Du Bist die Ruh' and Ungeduld. Where'er You Walk (Handel) was pleasing for its excellent style and fine diction.

Miss Budke, a promising young pianist, was heard in the Beethoven Moonlight Sonata, in which she disclosed good technic, achieving a broad sweep in the last movement. Later she played a group of Debussy, MacDowell and Chopin. The Clair de Lune was atmospheric and in the Chopin Selections she showed brilliance of technic, and especially in the nocturne (op. 48, No. 1) depth of feeling. She was cordially received.

Mr. Parker's second contribution to the program was the following: Old Mother Hubbard (in the manner of Handel) by Hely Hutchinson; Nocturne (Curran) and When I Think Upon the Maidens (Head). He was obliged to give several encores. J. V.

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Music in Prague

(*Continued from page 7*)

Käthe Walter (Angela), Rudolf Bandler (Barbaja), Elisabeth Wanka (Isotta Gabrieli) and Ruth Kuthan (Nina) were the protagonists.

A Czech Salome

The National Theatre presented the local premiere of Zena a Buh (Woman and God) by Karel Jirak, an opera often called the Czech Salome, the principal characters (Courtesan Tarsie and prophet Apollonius von Tyana), the skirt-dance, and other resemblances reminding one of the Strauss work. Musically the performance, conducted by the composer, disclosed a well-orchestrated and tuneful score. Eva Hadrabova, soprano from the Vienna State Opera, was acclaimed in the role of the seductive woman; Zdenek Otava lent his full bass-baritone to the role of Messianie; while Theodor Schütz (Damides), Stepanka Stepanova (Carmenta) and Stanislav Muz (Lattantius) helped to make the evening a moral success. Ferdinand Pujman and Jan Zrzavy were responsible for the stage-direction and scenery.

Interesting Choir Concerts

Assisted by the German Theatre Orchestra, the German Men's Choral Society introduced The Spinning-Room, sumptuous folk work by Zoltan Kodaly. After the intermission, Schubert's Stabat Mater in F minor was given. Heinrich Swobada (conductor), Lydia Kindermann and Elisabeth Wanka (contraltos), Elisabeth Hafenbraedl (soprano), Josef Hagen (baritone), Anton Klubal (tenor) and Julius Gutmann (bass) shared the plaudits of the evening.

The German People's Choral Association presented Haydn's The Seasons, heard by a numerous and applausive audience. Though more precision and sonority might have been desirable, conductor Karl Nowak succeeded in achieving a respectable reading of the noted score.

After an absence of three years, the Comedian Harmonists proved again to be one of the most fascinating vocal ensembles. The over-crowded house enthusiastically feted the five singers. The crown of the evening was the brilliant delivery of Rossini's Overture to The Barber of Seville, in a clever imitation of the orchestral score.

Busch Quartet Hailed

The appearance of the Busch Quartet drew a capacity audience. Rarely have we heard Reger's string quartet in D minor and Beethoven's opus 130 played with such technical perfection, beauty of tone and stylistic sense.

The Prague Wood-Wind Quintet presented two Czech novelties: Eugen Suchon's dashing and colorful Serenade, and Frantisek Bartosh's attractive suite, Le Bourgeois Gentilhomme.

The Prague Quartet presented all the Beethoven quartets. Space not allowing a detailed report of the six evenings, it will suffice to say that every concert of the series evoked ovations for the players.

New Instrumental Ensembles

Many concert-goers were charmed with the Waldbauer-Kerpely Quartet from Budapest. Endowed with musical feeling and culture, the Hungarians gave effective readings.

The Rome Quartet won high praise with its mellow tone and lyricism in the unfamiliar string quartet by Giovanni Giuseppe Cambini (1746-1825).

A pleasant surprise was the Poltronieri Quartet, which found many admirers. In a rather long program, the newcomers disclosed extraordinary capabilities.

French Pianists

Among keyboard artists, Alfred Cortot's recital devoted to Chopin, aroused much enthusiasm. Two other French pianists, Jean Dansereau and Gilles Guilbert, newcomers to Prague, had friendly receptions despite their being neither technically perfect nor artistically convincing. Janine Weill gave a series of three recitals in which she presented all the Debussy piano works, authentic and tasteful in interpretation. Germaine Leroux displayed her superior pianistic gifts in a program read with refined touch and womanly charm. The sixth French pianist was Yvonne Lefébure, in polished readings of German and French compositions. The large audience was appreciative.

Stagy Concert Singers

Chaliapin's mode of singing on the podium is well-nigh impossible for the artistic taste of Central European critics to digest. Accustomed to careful interpretations of the respective pieces, they could not take pleasure in Chaliapin's willful readings and theatrical actions. The thronged house gave another opinion of the farcical manner and overwhelmed the prominent artist with shouts and cheers.

An event was the recital of Alexander Kipnis, who showed fastidious taste in his program of arias and songs. One of the high lights of the evening was the Mephistopheles Serenade from Gounod's Faust. The auditors were enraptured by Kipnis' singing.

New Compositions

The Pritomnost Society is to be congratulated for introducing novelties by modern Moravian composers. The most conspicuous talent was that of twenty-three-year-old Vitezslava Kapralova, whose songs scored the best success of the evening. Other items on the program were three songs by Jan Juno; three preludes for piano by Osvald Chlubna; songs by Jaroslav Kvapil; fantasia for piano and sonatina Bucolica by Vaclav Kapral; little suite for piano by Pavel Haas; and an unfinished piano sonata by Leos Janacek, entitled October 1, 1905. Mme. Fleischerova, vocalist, and Ludvik Kundera, pianist, were the efficient protagonists.

Another program of new compositions was presented by the Czech Nonet Society. The interesting list contained numbers for nine instruments by Felix Fried, Vit Nejedly, Jeronymas Kacinskas, Karel Reiner and Alois Haba.

Berlin Season Ends

(*Continued from page 7*)

St. Hedwig's Boys' Chorus, under Karl Forster, drew a large audience to the High School for Music; the Philharmonic Auditorium was crammed with friends and relations to hear the Oslo Student's Chorus in an evening of Norwegian folk songs; the Berliner Solistenvereinigung under Waldo Favre, and Rudolf Lamy's Chor-und-Spielvereinigung, gave concerts in the Singakademie; while numerous choruses from sundry churches and trade unions presented works ranging from Romberg's Glocke to Bach's St. Matthew Passion.

Passion Week was extremely vivid. On Maundy Thursday and Good Friday more than twenty concerts were given, so that only omnipresent deity could have heard them all simultaneously. Bach's St. Matthew Passion, an unavoidable necessity of the Easter season, was twice performed by the Singakademie Chorus under Georg Schumann. In the American Church, Justus Wetzel's Karfreitag was premiered, sung by the Vocal Chamber Union under Karl Ristenpart. Chaliapin brought the Russian Cathedral Choir from Paris, singing with it in psalms and solo numbers by Gretchaninoff, Strokin, and Wedell.

Vocalists in Solos

Chamber singer Hans Hermann Nissen gave his second concert in the Beethovensaal; Gusta Hammer did a Lieder program in the same hall; and Edith Skora, dramatic soprano, with Waldemar von Vultée at the piano, sang in the Meistersaal.

Two coloratura sopranos pleased their audiences: Mignon Spence in the Meistersaal, and Elinor Janson, from Dresden, at the American Women's Club.

In the Singakademie, Magda Lüdke-Schmidt, with Raucheisen at the piano, delivered songs by Franz, Löwe and Welter.

Two tenors held forth in the Bechsteinsaal: Mieczislaw Brygiwiweicz from Poland, and Josef Battistic from Jugoslavia.

In the Schumannsaal, Rolf Ghatberg gave a concert of "songs from all countries"; while others heard were Carlotta Tag, Charlotte Gudschinski, Margarete Aulhorn-Specht and Celistino Sarobe.

Keyboard and Cello Events

Walter Rummel played to a sold-out house on Good Friday evening, as did Adrian Aeschbacher in the Beethovensaal a few nights later. Hans Bork, Salvador Ordonez, Alexander Roediger, Kurt Schubert, Hermann Bischler, and Gudrun Lehmann-Nitsche also displayed pianistic art in their respective appearances.

ELSA BAKLOR,
soprano, was heard on May 4 in a recital at the May Auditorium, Baltimore, supported by LeRoy Evans with his Hunt Room String Ensemble. In April Miss Baklor's pupil, Sunny Volman, soprano, sang in a concert at the same hall. (Apeda photo.)

Two young women cellists, Thelma Reiss from England, and Jacqueline Roussel from France, revealed agreeable tone and brilliant technic. Ingrid Larsen, saxophonist, accompanied by Max Saal, played pieces by Kaun, Buncke, Pirani, Kursch, and Dressel. Luise Walker, guitarist, successfully competed with her male *confrères* in a charming program of Spanish moderns.

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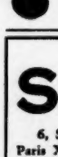

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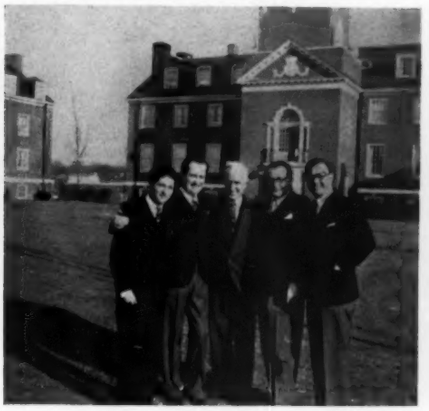
ALBERT RIEMENSCHNEIDER,
conductor of the festival chorus of the fifth annual Bach Festival to be given at Baldwin-Wallace College, Berea, Ohio, June 11 and 12. The picture was taken in the room containing the Bach library, one of the most complete in existence, which is the private property of Prof. and Mrs. Riemenschneider.



PRINCIPALS IN THE FESTIVAL OF AMERICAN MUSIC
held at the Westminster Choir School, Princeton, N. J., early this month. The snapshot shows the members of the Roth Quartet and Dr. John Finley Williamson (center), conductor of the Westminster Choir.

LEON CARSON
delivered an address at the May 8 session of the New Jersey Association of Teachers of Speech, New Jersey State Secondary School Conference, held at the State University of New Jersey at New Brunswick. His subject was The Correlation of Speaking and Singing in an Educational Program.

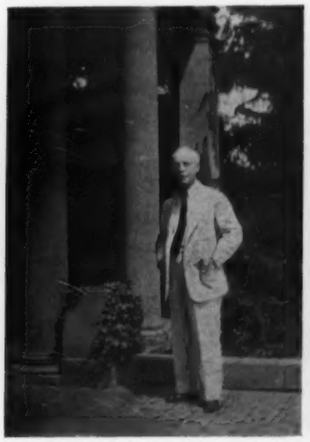
MR. and MRS. EDGAR STILLMAN-KELLEY.
Continuing the eightieth birthday celebrations of Dr. Stillman-Kelley, Grand Rapids, Mich., produced his choral work, Pilgrim's Progress on May 12, under the direction of Emory Gallup at the Fountain Street Baptist Church. It was the first performance of the work as a musical miracle play, the form in which it was originally conceived. Amy Loomis directed the stage effects. (Photo by Carlson.)

SUMMER HEADQUARTERS OF THE ACADEMY OF VOCAL ARTS,
Haverford, Pa. The winter school is in Philadelphia. The summer courses include complete opera training, and concert, oratorio and radio instruction, and a master vocal class. A limited number of full and part-time scholarships are available for the winter term to students showing the greatest talent and development at the end of the summer session. Heading the faculty are Edgar Milton Cooke, dean; H. Maurice Jacquet, musical director; and Victor Andoga, stage director.

JACQUELINE SALOMONS,
French violinist, on board the SS. Paris, which took her back to Europe at the conclusion of her American concert season.

MINA HORNE,
American soprano, who has appeared here this year in opera and concert, left New York last month by the SS. Normandie. Miss Horne is fulfilling engagements abroad.

SANDRO GIGLIO,
baritone, leaves for California to make motion pictures. He goes to the Middle West in the fall to sing with the Chicago City Opera. (Photo by W. J. Jordan.)



CARL M. ROEDER
at Barrington School, Great Barrington, Mass., where he conducts a summer school for pianists. This year is the tenth season of the school, which offers opportunity of intensive study for young pianists and teachers. Mr. Roeder teaches privately in New York, and is a member of the faculty of the Institute of Musical Art of the Juilliard School.

WILLIAM BACHENHEIMER,
conductor and voice coach of Hollywood, was musical director for Maria Jeritza, soprano, formerly of the Metropolitan Opera, when she sang on May 2 over the CBS Rubinoff radio hour. He prepared the program and arranged a medley of favorite Viennese musical numbers for Jeritza.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

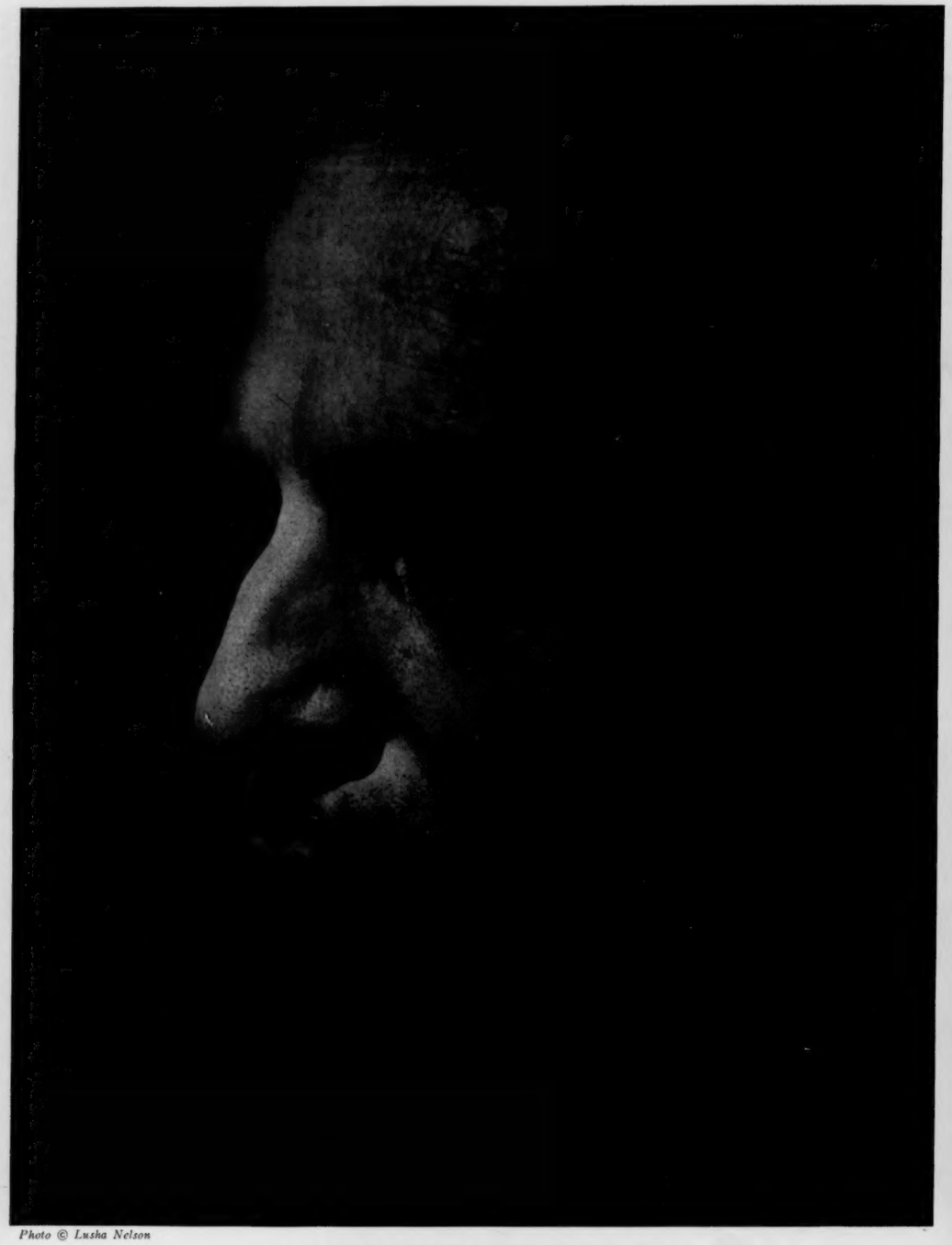


Photo © Lusha Nelson

LOUIS PERSINGER

Will Hold a Violin Master Class at the College of Music of the University of Colorado from June 21 to July 23